

OCTOBER 26, 1910

PRICE TEN CENTS

# THE NEW YORK DRAMATIC MIRROR



White, N. Y.

Jane Corcoran

Albert Latacha

"MARRY YOU? I GUESS NOT!"

From "Mother" at the Hackett Theatre



# BIOGRAPH FILMS



RELEASED OCTOBER 27, 1910

## The Passing of a Grouch

A grouch is contagious, and this subject shows how it is passed from one to another until it finally comes back to the original possessor.

Approximate length, 537 feet.

## THE PROPOSAL

This was rather a near-proposal, for Binns, feeling lonesome, decides he needs a wife. He writes a proposal to the Widow Smith. After mailing the tender missive he sees a graphic illustration of what his lot will be after marriage. He tries to intercept the letter, but in vain. He determines that death is preferable, but is saved from such a step by the return of the proposal on account of his forgetting to put the proper address on the envelope.

Approximate length, 461 feet.

RELEASED OCTOBER 24, 1910

## THE MESSAGE OF THE VIOLIN

True Love is Always Triumphant

In this Biograph subject is told the story of a very pretty and interesting romance. Two young people are sweethearts. The boy is a clever violinist, who only needs polishing to make him an artist of exceptional talents. The girl's father having struck oil on his abandoned farm becomes wealthy. This separates the couple, particularly as the boy's father is a hopeless drunkard. However, the girl is staunch, and the boy's chance comes to make himself worthy of her, which he takes advantage of. They discover each other after several years of separation, through a selection he always played as her favorite.

Approximate length, 997 feet.



RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY OF EACH WEEK

EXHIBITORS: Get on our Mail List for Descriptive Circulars

# BIOGRAPH COMPANY

Licensed by the Motion Picture Patents Company

11 East 14th St., New York City

GEORGE KLEINE, Selling Agent for Chicago (52 State Street, Chicago, Ill.)

... FOUNDED IN 1884 ...

## American Academy of Dramatic Arts AND EMPIRE THEATRE DRAMATIC SCHOOL

BOARD OF TRUSTEES

FRANKLIN H. SARGENT, President

DANIEL FROHMAN  
AUGUSTUS THOMAS

JOHN DREW  
BENJAMIN F. ROEDER

A Practical Training-School for the Stage, Connected with Mr. Charles Frohman's Empire Theatre and Companies.

THE FALL TERM WILL BEGIN OCTOBER 26th

For Catalogue and information apply to

THE SECRETARY, Room 141, Carnegie Hall, New York

## The National Conservatory of DRAMATIC ART, ELOCUTION and ORATORY OPEN THE YEAR ROUND UNDER THE DIRECTION OF F. F. MACKAY

Special Attention Given to Course for Teachers of Elocution and Physical Training

ACTORS COACHED IN SPECIAL CHARACTERS AND ALL DIALECTS

Office Hours from 9 A. M. to 5 P. M.

SEND FOR PROSPECTUS

19-23 W. 44th ST. NEAR 5th AVE., NEW YORK, N. Y.

**TORRIANI SCHOOL OF SINGING**  
291-293 Carnegie Hall, New York

Singing and speaking voice cultivated by absolutely pure method. Professional and private instruction. Address

FERDINAND E. L. TORRIANI

**MR. PARSON PRICE** Voice Culture

Speaking and Singing. Teacher of Julia Marlowe, Maude Adams, Marie Cahill, Grace George, Carlotta Hillson, Frances Starr, E. H. Sothern, Laura Burt, Doris Keane, Crystal Hume.

Send for Circular. 55 West 25th Street, New York

## SCHOOL of ACTING

OF THE

## Chicago Musical College

Now in its NEW HOME Facing the Lake Front Park

The finest building of its kind in the world. Valuation, \$1,000,000. A School of Practical Stage Training with all the advantages of a great Educational Institution.

Containing  
**ZIEGFELD HALL**

An Ideal Auditorium—offering unsurpassed facilities for rehearsals and public appearances of students Available for a limited number of first-class bookings

## J. H. GILMOUR

For the past twenty-five years one of the foremost actors of Shakespearean and modern roles and recently leading support with Viola Allen, Maude Adams, Julia Marlowe, Virginia Harned, etc., Personally Directs the School of Acting.

**MARSHALL STEDMAN, Assistant Director**

Founded 1867. 44th Season Began Sept. 13  
246-7-8-9 Michigan Boulevard, Chicago. Dr. F. ZIEGFELD, Pres. Catalog Mailed Free.

## ALVIENE UNITED STAGE TRAINING SCHOOLS

CLAUDE M. ALVIENE, President and Managing Director

Assisted by a large Prominent Faculty. Universal Theatrical Managers' Department School of Acting. Each Department a Specific School in itself, though united into one Stupendous School of Stage Arts.

**THE DRAMA**  
Shakespeare, Dramatic and Allied Arts.  
Public Performances. New York Appearances.  
If inconvenient to travel, take the Junior course, or individual private

**OPERA**  
Musical Comedy and Allied Arts.  
High School for Artistic Stage Training.  
Students' Stock Co.

**LESSONS AT YOUR HOME**

from Mr. Alvienne and staff of instructors of the above Schools, through our Autograph, a photograph system of instructing Dramatic Art, Singing and Opera as originated by Mr. Claude M. Alvienne.

Call, write or phone for Illustrated Art Booklet of successful pupils, terms, etc.  
ALVIENE UNITED STAGE TRAINING SCHOOLS, INC., Grand Opera House Bldg., at 23d St. & 8th Ave. Office Entrance 299 8th Ave., N. Y. C.

## BACK OF THE NAME STANDS THE BEST TRUNK EVER BUILT



MR. W. B. LYNCH

People's Stock Co.

Says: Taylor Trunk shipped last week received. It is certainly an elegant Trunk. Satisfactory in every way.

"There must be a reason!"

Send for 1910 Catalogue

C. A. TAYLOR TRUNK WORKS

CHICAGO: 35 E. Randolph St.

NEW YORK: 131 W. 38th St.



**STENOGRAPHY  
TYPEWRITING  
MIMEOGRAPHING**

Theatrical Copying a Specialty  
Best Work Lowest Rate

J. E. NASH, 1368 B'wy (corner 87th St.), N.Y.

## EDWIN GORDON LAWRENCE

BUILDER OF

**THE SPEAKING VOICE**

AND TEACHER OF

**DRAMATIC ART**

38 East 22d Street.

NEW YORK

Mr. Lawrence's latest book, "THE POWER OF SPEECH," is highly indorsed by Daniel Frohman, Kyrie Bellew, J. Forbes-Robertson, Mrs. Fiske and other eminent persons.

Circular on Application.

## THE ATHENAEUM STAGE CAREER AGENCY

Discovering, coaching and exploiting exceptional and special talent in all branches of the profession. Save much of time and money of long and unnecessary school training. Established 18 years. Reference: Ask any manager or actor in America.

Business Connection with Dramatic Agency.  
LOUIS HALLETT  
Stage Director—Professional Coach  
Kulckerbocker Theatre Building, Suite 429, New York



# The New York Dramatic Mirror

VOLUME LXIV

NEW YORK, WEDNESDAY, OCTOBER 26, 1910

No. 5172

## Where Is the Remedy?

**T**HE MIRROR'S CALL for the elimination of the inefficient in the theatrical profession has provoked much comment and led to various remedial suggestions.

In various letters on the subject written to this journal and published, certain causes for the presence of the great number of incompetents in the profession are alleged, and the writers of these letters advance various theories as to what should be done to diminish the number of the inefficient that embarrasses the whole system of the theatre.

BRIGHAM ROYCE suggests the exaction from all applicants for engagements of proof of at least three years' actual experience on the stage, excepting from this requirement those who can show diplomas from reputable dramatic schools. "Why," he asks, "should our profession be the only one into which any outsider can walk and take the place of a skilled workman?" But Mr. ROYCE's proposal hardly meets the emergency. Had such a plan been in operation even during the years since the practical abandonment of the stock company system, it would have excluded from the stage a large number of talented players who, preliminarily, did not even enjoy the advantage of a dramatic school training. There must be a beginning.

Another correspondent, N. C. ANDERSON, assumes that "nothing would go farther toward eliminating the inefficient than a demand for the efficient," the inference being that so many managers seek to cheapen their companies that the unskilled with them have a preference over skilled players, because they may be hired at a cheaper rate. Mr. ANDERSON asserts that there are enough capable actors to play all—or almost all—parts now written, and that good plays steadily fail because good actors are not hired to interpret them. And, following the belief of others, he blames the practice of selecting "types" as fatal to the art of acting, while it encourages, by employment, persons who in appearance alone satisfy managers' notions of requirements. That there are enough actors of ability to fill the legitimate demand may be questioned. But that the adherence to "types" in selection encourages the unskilled, and thus keeps the ranks full of incompetents from the art viewpoint, is no doubt true.

A very vigorous letter containing pronounced ideas as to the matter was published from C. N. STARK, who claims that inefficient managers make the great number of inefficient actors possible; that the agencies of engagement also assist in the employment of incompetents and the denial of the claims of capable actors through favoritism. But is it not an answer to this to say that actual inefficiency in a manager and the exercise of favoritism in agencies carry their own punishments and lessons? No inefficient manager can long survive the competition of the efficient, and an agency that tries to place incompetent favorites while ignoring artistic values in others must sooner or later go out of business. All this is decided ultimately by the public.

Mr. STARK makes one suggestion, however, that wise managers will heed. This is that the stock companies outside of New York should be closely watched for budding and flowering talent. The number of young players whose training was had in such companies that have amazed Broadway during the past three or four seasons proves that here is a source of ability worthy of the closest inspection.

Still another correspondent, EUGENE STOCKDALE, goes more into the elementary phase of the matter, quoting from THE MIRROR's comment on the freedom of entry upon the stage as compared with the systems of education by which other professions are safeguarded as to membership. "When the theatrical profession gives to the school of acting the same encouragement and protection that is accorded the law school and the medical school, the standard of acting in this country will be raised fifty per cent. in ten years' time," says Mr. STOCKDALE, who adds: "We speak of the art of acting; if it is an art it must have principles which must be learned. Acting can be taught—it must be taught—and it is taught. Every stage director is a teacher of acting and every actor, in rehearsal, a pupil, and under the present system the actor picks up a bit of knowledge here and a bit there, connects them, keeps adding to his little store until he shows some

degree of proficiency. It is evident that such education must lack that systematic, orderly and logical knowledge that constitutes true education. It is almost miraculous that the standard is as high as it is. If the school of acting is illegitimate it should be exposed and exterminated; if it is legitimate it should be encouraged and supported. The profession should insist that schools be conducted by competent teachers, who possess the technical knowledge required and have the necessary pedagogic training which is required of all teachers in reputable educational institutions."

All of this is true, and it outlines a possibility. But there are difficulties in the way. Dramatic schools as they now exist are private enterprises conducted as other business is conducted, for gain. They have no professional authority, although some dramatic schools have professional friends and employing patrons. What is needed is a central institution, largely conceived and ably conducted, that would send forth students fitted for the stage. As a matter of self-preservation, and as a means to revive and maintain histrionic art, some such institution, it would seem, should sooner or later be evolved.

But under what auspices? In the case of the other professions, men are prepared for them and go direct to service of the public, each on his individual initiative. In the profession of the theatre intermediate mediums—a business system which employs—intervene. All theatrical managers who find the present state of affairs in the profession embarrassing—as many in the acting part of the profession also find it—would, no doubt, agree that an educational institution for the person who would be an actor is desirable, but who shall establish it on the necessary lines? If managers should unite to found and maintain it for their own benefit, who among them should have the first selection of the talent prepared for the stage? Difficulties, it is seen, at once arise to discourage any concerted effort on their part to such an end. And the State cannot maintain such an institution for the primary benefit of private enterprise, although the public might profit ultimately from it.

The problem presented is serious, and its solution is far in the future.

## Let the Public Assist.

**L**OVERS OF THE THEATRE in States which have enacted an oppressive and illogical "child labor law" will do well to consider the extent to which such a law will interfere with their lawful and desirable enjoyment of the drama in present circumstances; and such lovers of the theatre should devise some means by which they may assist theatrical managers and others concerned in securing a repeal of such a law, or at least a reasonable modification of it so far as it interferes with the work of children on the stage and the presentation of drama in which the association of children is vital.

Massachusetts and Louisiana are the more prominent States in which such a law is now in force. It therefore follows that no city in either of these States can witness such a play as MAETERLINCK's *The Blue Bird*, or *Peter Pan*, or *Rip Van Winkle*, or SHAKESPEARE's *Midsummer Night's Dream*, *King John* or *The Tempest*, ISEN's *A Doll's House*, or any one of many other dramas among the more desirable in the repertoire of the American theatre.

THE MIRROR and other newspapers have set forth unimpeachable testimony to the fact that children of the stage are well considered and carefully brought up to adult life. Their artistic usefulness to themselves and to the public depends largely upon their training on the stage, which to-day shows a multitude of players who have been on the boards since childhood, to their benefit rather than to their injury and wholly for the rational pleasure of the public.

The so-called "child labor law," wherever it has been enacted, classes stage children with the young slaves of factories and other manual industries. That this is unreasoning, unjust and deplorable all lovers of the theatre should recognize, while they owe it to the theatre as an institution for their own pleasure and inspiration to assist in restoring artistic freedom to these young players and lifting the ban upon plays against which nothing whatever can be urged on grounds of morality. Active public sentiment makes good laws and unmakes bad laws.



# THE NEW YORK DRAMATIC MIRROR

(ESTABLISHED JAN. 4, 1879)

Published every Wednesday in New York. Entered as Second-Class Mail Matter.

PUBLISHED BY

THE DRAMATIC MIRROR COMPANY

HARRISON GREY FISKE, President

LYMAN O. FISKE, Secretary and Treasurer

231 West Forty-Second Street, New York

Chicago Office, 49 Grand Opera House Building

Otis L. Colburn, Representative

Remittances should be made by cheque, post office or express money order, or registered letter, payable to the Dramatic Mirror Company. Registered cable address "Drammirror."

## ADVERTISEMENTS

For every line one space one line. Quarter-Page, \$35; Half-Page, \$65; One-Page, \$125.

## SUBSCRIPTIONS

One year, \$4; six months, \$3; three months, \$1. Foreign subscription, one year, \$5.50; Canadian, \$5.00, postage prepaid.

The Dramatic Mirror is sold in London at Pall Mall American Post Office, Carlton St., Agents St. and Dan's Agency, 17 Green St., Chart. Cross Road, W. C. In Paris at Brenson's, 17 Avenue de l'Opera. The Trade supplied by all News Companies.

NEW YORK, . . . . . OCTOBER 26, 1910

## A SPECIAL INTRODUCTORY ORDER.

The Mirror will be sent to new subscribers not at present on our books for 3 months for 50 cents, payable in advance.

## The Usher



Oscar Asche, the noted English actor, who is again enjoying popularity in London after a phenomenal success in Australia, says there are no deadheads in that far-away country.

This fact leaves Australian management free from the bitter experiences of managers elsewhere who are abused by those to whose importunities they do not respond, and who, in many cases, are also indirectly abused by those to whom they give tickets; for many a person who has seen a play by courtesy lingers in the lobby of a theatre long enough to talk audibly of its defects.

"I am convinced that 'paper' is one of the drama's bitterest and most dangerous enemies," says Mr. Asche. "The deadhead is an unmistakable human type, and his presence in a theatre is scented at once by those who have paid for their seats, and who, naturally enough, feel some resentment at having to sit next to a wet blanket. The deadhead rarely joins in the applause. He stares wonderingly from side to side at those who do. He is the most ungracious and the most ungrateful thing in all creation, and his complimentary accommodation in a house is usually a menace to its welfare."

These are strong words, but every manager has had experiences that will lead him to indorse them. As proof of the unreasonableness of the average deadhead, Mr. Asche tells this story to L. G. T. of the *London Chronicle*:

"It happened when Miss Lily Brayton and I were members of Benson's company. An importunate citizen had been 'obliged' with a couple of seats for *As You Like It*, but was prevented from using them by a calamity which annoyed him exceedingly. Our theatre was burned out, and all the scenery and costumes for the production were destroyed. Hiring an outlying theatre for a subsequent evening, Benson announced in his advertisements that tickets for the previous performance would be available for the next,

only that, for obvious reasons, the programme would have to be changed from *As You Like It* to *The Merchant of Venice*. The reply of the importunate citizen to this proclamation was to the following effect: 'Dear Sir: I enclose you the seats I was unable to make use of in consequence of your theatre having been burned down, and, as I have already seen your production of *The Merchant of Venice*, I shall be obliged by your remitting to me the money value of the enclosed tickets, as compensation to myself and wife for having been prevented from witnessing *As You Like It*.'

The censorship germ is working in the New York Board of Aldermen to strange ends—at least in suggestion.

Another proposal has been made by a member of that body, this time for a Board of Censors. The resolution embodying this idea empowers the Mayor to appoint as such a board twenty-five persons, in his discretion, to serve for four years.

The proposed ordinance goes on to recite that "said Board of Censors shall have power to prohibit the production or exhibition of any obscene, indecent, immoral or impure public amusement, drama, play, exhibition, show, entertainment or act which would tend to the corruption of the morals of youth or others. Any person who as owner, manager, director or agent, or in any other capacity, prepares, advertises, gives, presents or participates in any such amusement, drama, play, exhibition, show or entertainment prohibited by said Board of Censors, knowingly, or any person aiding or abetting such act, and any owner or lessee or manager of any garden, room, building, place or structure, who knowingly leases, rents or lets, or permits the same to be used for the purposes of any such public amusement, drama, play, exhibition, show or entertainment prohibited by said Board of Censors, or who knowingly assents to the use of the same for any such purpose, shall, upon conviction thereof before any magistrate, be fined the sum of \$100 for each offense."

There are provisions of the Criminal Code already in force—as they have been in force for years—that adequately and clearly cover any case of "obscene, indecent," etc., amusement, and that provide for the punishment of persons who may offer such amusement.

Twenty-five censors! And all of them politicians, or the close friends of politicians—for what else can be meant?

What a revel in free tickets and other "privileges"! And why not fifty, or seventy-five, or even a hundred censors?

If the Aldermen should pass it, who can conceive that the Mayor would approve such a legislative jest?

But apparently the Aldermen as a body do not consider it seriously. The ordinance "was referred to the committee on laws."

It should have been laid on the table, face downward, freshly following the application to the table of some well-recommended adhesive substance. Say common, or office mucilage.

The movement to provide those ordinarily unable to patronize first-class drama with occasional opportunity to attend theatres where it may be seen, initiated here by the New Theatre, is growing locally, but it is not confined to New York.

In another form it is to be tried in Chicago, where "theatre evenings for business girls" will provide opportunities for the young women who operate typewriters, or telephones, or stand behind counters, at reduced prices.

The Klio Association in Chicago is composed of several hundred business girls who will be thus favored, and the plan will be first tried by Managers Will J. Davis of the Illinois Theatre, Harry Powers of Powers' Theatre, and the management of the Chicago Opera House. The first Tuesday of each month will be "theatre evening" for these young women, and their tickets will be secured in bulk at a reduction of from 25 to 50 per cent. from usual rates.

New York managers, or some of them, no doubt would co-operate in such a movement for this city.

Inept or unrelated remarks by persons at the play whose interest for the moment is on something else often spoil a fine passage in the drama for other persons in their neighborhood.

While Forbes-Robertson, playing *The Passing of the Third Floor Back* in Toronto, was speaking to a silent audience the line "Ye shall be to me a kingdom of priests, a holy nation," a burly man in a rear seat was heard by all to remark to his wife:

"He needed eight feet off my lot, so I stuck him for sixty-five a foot."

And the rest was not silence.

## PERSONAL



Hopkins.

**SEARS.**—The first-night audience at the Comedy Theatre last Wednesday evening for the premiere of *Keeping Up Appearances* showed its appreciation and love for Zaida Sears in no unmistakable fashion. The ovation which she received at the opening would cause a stranger to her work to await with keener curiosity and greater expectation than usual for evidences of her mettle. He would not be disappointed. Miss Sears may always be relied upon to put in or get out of a role, as you please, the most possible of that role. The late Clyde Fitch, one of the keenest discoverers of talent, first gave Miss Sears her big opportunity. In her he recognized a young woman whose artistic development under proper training would be a revelation in the theatrical world, and to that purpose he wrote parts in several of his comedies especially for her. In fact, at the time of his death, Mr. Fitch was at work on a comedy in which he hoped to see Miss Sears starred, to have been called *Kitty and the Canary*.

**DORO.**—Marie Doro comes to the Lyceum Theatre, Oct. 31, in the new play called *Electricity*, which William Gillette wrote for her. She opened in the play in Boston a few weeks ago. Mr. Gillette not only wrote the play but also staged it for Charles Frohman. Miss Doro is the young player who a few seasons ago attracted such notice for her splendid portrayal of the title role in *Clarice*, which William Gillette wrote and in which he himself starred. As a mark of appreciation Charles Frohman, one of the readiest managers to encourage and reward his players, starred her in *The Morals of Marcus*. The *Richest Girl* and the London production of *The Climax* followed. Mr. Frohman has promised a few special performances of the Gillette-Doro production of *Clarice* this season.

**CHASE.**—Pauline Chase, otherwise the "Pink Pajama Girl," is going to be married. The happy man is to be Claude Grahame-White, the English aviator. Miss Chase has just closed her engagement in the English musical comedy, *Our Miss Gibbs*, at the Knickerbocker. She is an American girl, though most of her stage work has been done abroad. The title, "Pink Pajama Girl," was attached to her because of her appearance in pajama costume in *The Liberty Bells* several seasons ago. She accompanied Edna May to London in the musical comedy, *The Girl from Up There*, about nine years ago and at that time met Mr. White. Miss Chase is the London Peter Pan, which part she also played in Paris. Until December she will tour the States in *Our Miss Gibbs*, returning to London for the usual Christmas holiday production of Peter Pan. That engagement, says Miss Chase, will be her last, for on her marriage next Spring she will retire permanently from the stage.

**MANTELL.**—The O'Flynn, Justin Huntley McCarthy's new romantic drama, in which Sir H. Beerbohm Tree has been appearing in London for several months, had its American premiere at the Alvin Theatre, Pittsburgh, Oct. 20, with Robert Mantell in the title role. Mr. Mantell, under the management of William A. Brady, is appearing in Shakespearean repertoire with which he has been identified for many seasons and will present the O'Flynn only periodically during the season. The period of the play is the year 1680 and the story is that of James Stuart's effort to overthrow William of Orange.

**THOMPSON.**—That veteran actor, Denman Thompson, celebrated his seventy-seventh birthday in harness, on Oct. 15, in Philadelphia. Mr. Thompson for over thirty years has been swaying audiences to tears and laughter by his wonderful performance of Josh Whitcomb in *The Old Homestead*. Mr. Thompson is still hale and hearty and seems destined to delight the public for several seasons to come on his annual tours in this homely drama.



# THE MATINEE GIRL



White, N. Y.

MARY SHAW.

OF that strong meat for dramatic stomachs which W. J. Hurlbut gave us last week Mary Shaw had a large, dark slice. She is the keeper of dance halls in Yukon and comes back from Alaska for a new supply of—in respect to delicate senses we will say dancers—for the halls. She seeks a former—again in consideration of dainty tastes we will say—companion, and blackmails him by pretending to want to see their son and reveal herself to him as his mother. An unrepentant and prosperous Madame X, minus the redeeming Madame X mother love.

A tipsy scene in New York furnishes comedy chances of which Miss Shaw richly availed herself, leading gradually to a climax of laughter when she makes her retort to her one-time "companion's" charge "You're drunk."

"If I'm not drunk—I say if I'm not—er—m—drunk—there's been twenty-five good dollars washed."

For Mary Shaw, player of many parts, this was her first drunken scene.

"I dreaded it," she said, "but I shouldn't have. It was not hard. Like everything else, it was the touches that counted."

This, then, was the creed of the actress whose closest following is found among the most intelligent playgoers in this country. Memory flashed upon its screen a creed not unlike it, the dramatic creed of David Belasco:

"I believe in the importance of little things." How immaterial and unimportant seem these apparently unrelated facts. Miss Shaw has the common feminine failing of weak ankles. In her drunken scene Miss Shaw wobbles with laughable realism. Now as to the "touch that counts."

"Because my ankles are weak I usually wear high shoes and strong flat heels." Thus Miss Shaw, over the post-theatre chicken sandwich and a glass of milk. "If I ever break this rule I have a shaky, uncertain gait. My ankle is likely to turn. I am uncomfortable mentally, physically, yes, and spiritually. You have no idea how strong is the moral force of a shoe heel. When I was studying this part I thought, 'How am I to get the uncertain gait of the drunken woman?' 'High, narrow heels,' was my answer. I bought shoes with heels so small that they don't quite cover a five-cent piece. The result is the wobble that made you and all those other unfeeling persons laugh."

"One of the peculiarities of the drunken woman is her sudden changes of mood. I learned this on a very memorable and humiliating occasion. I have seen a good many drunken women, and I never see one without turning my head away. I have a feeling of shame for my sex and pity for the individual. Once I didn't turn my head, and this exception was the occasion of my lesson. An intoxicated woman got on the car and clutched a strap but lurched about so that I was afraid she would fall. Every man in the car pretended to be buried and the tombstone erected, in his newspaper. I got up and, taking the woman's arm, helped her to my seat. She was all thanks and affection."

"Tell me, nice woman what's your name?" she asked. "Shaw," I whispered.

"Miss Shaw. Oh, Pshaw." She nearly fell out of the seat I had given her.

"A cynical looking man opposite, with a down drawn face and bitter mouth, stared and sneered at

us both. He was utterly disapproving, wholly disgusted—more even with me than with her. My bibulous friend's roving glance caught his eye. She looked at him a second, then began a volley of profane opinions about that man that attracted the attention of a Broadway conductor. I helped her off the car and called a cab to take her home. But she didn't want to go uptown. She insisted upon going back down-town. I tried to persuade her to go home. Suddenly the mental weather shifted and she cursed me a little more volubly than she had the man whose face she didn't like. I had to give up the part of Good Samaritan. But experience paints pictures, and this picture of my weathervane friend showed me the transitions of mood of the tipsy sisterhood.

"At first when this part, Edna Macey, was handed me, I thought I would visit the Night Court to study such types. An appointment was made for me, but I didn't keep it. It has always been harrowing to me to look upon the degradation of women. I always avoid the sight when I can. Besides, I reassured myself, every character is a composite. One never makes an exact copy. We take this characteristic of one and that of another, and weld them all together. It is only when we want to study some one detail that it is necessary to make such visits."

"As I studied Edna Macey I realized that much depended upon her manner of speaking. She could not have the decided, metallic tones of the business-woman, and this keeper of Alaska dance halls must not have a cultivated accent. She was shrewd and clever, but uncultivated. I recalled the voice of a Summer neighbor of mine at Lake Winnebago. She is the shrewd, clever, uneducated wife of a successful, wealthy man in one of the New England cities. She is a good entertainer, gives bridge parties and cotillions, but her ear, through lack of training, is defective. For instance, I heard her say, 'My daughter must have a shapern.' 'No, no, mamma, her college-bred daughter answered, her face flushing, 'I need no chaperone.' 'Yes, you do. You must have a shapern.' You see she repeated the mistake. Her untrained ear had not caught the difference. With such perception she has a flat, uncultivated, nasal voice. That is the voice I borrowed for Edna."

"I gave a great deal of thought to the costumes. The woman who had come from Alaska and who was going to Europe, especially one who had successfully blackmailed a man, would buy new clothes and fashionable ones. I could not make her too bizarre. But there must be a touch that betrayed vulgarity. In the first act I gave her a cerise gown with good lines that any woman with a full purse might buy in a good shop. Then I tried on black hats. They wouldn't do. They were too refined, too correct. I bought a hat of the same color, but a little off the shade, just enough to strike the note of vulgarity. In the last act the gown of black and silver was fashionable and correct, but I studied to give it a touch of vulgarity, of extremity which is a synonym for vulgarity. I changed the front of the tunic to the back and the back to the front. It was enough. It was the touch that counted."

EDITH BARKER.



Barony, N. Y.

Edith Barker will have an important role in Charles Klein's new play. The Gamblers, when the Authors' Producing Society present the play at Maxine Elliott's Theatre on Oct. 31. Miss Barker was last season's Shirley Rosemore in Mr. Klein's Lion and the Mouse. Her performance won such favorable comments, even though she succeeded Dorothy Donnelly and Gertrude Coghlan in the role, that Mr. Klein was moved to recruit her for the cast of his new play.

MRS. SOL SMITH.



Mrs. Sol Smith, though past eighty, has in such measure recovered her health that she is quite active socially. She was hostess this week at the euchre of the Professional Woman's League. Mrs. Smith will be seen in the New Theatre production of The Merry Wives of Windsor.

Twelfth Night has introduced with the new season a pleasing innovation, evident at the reception tendered Dorothy Donnelly by the club last week.

"Heretofore, the club has only entertained guests of honor outside the membership," said able and popular President Arden, "but when a club has so many members who are achieving distinction we know no reason why it shouldn't pay them the honors or compliments it shows to strangers."

They were brown-cheeked, radiant, cheerful-eyed women who crowded about Miss Donnelly to congratulate her on her long triumph in Madame X, and to wish her renewed success on tour. The Summer had given them slimmer and more graceful lines and everyone was anxious to tell everyone else how they had achieved it, generosity not always shown in or out of clubs. Elizabeth Tyree said it was building her hundred and twenty feet of pergola.

"Oxygen burns up flesh, and you ought to see my pergola. It burned up money."

Isabel Irving, avelte at sixteen, says it is because she "suffocates" if she doesn't go to the country every seventh day and tramp until she can walk no longer.

Dorothy Donnelly, who will give thirty pounds less of Madame X than she did last season, says: "It is diet and exercise, not diet or exercise." She lifts a warning forefinger. "They are one and inseparable. And you must forget eating or think of it as an immaterial thing."

A note from Julia Marlowe sighs for the time "when these mad Macbeth rehearsals are behind me." "I have no home," she says, "only an hotel. I'm a high-class gypsy."

In Footlight Rhymes by that facile tongued and penned woman, Earle Remington Hines, in this pleasing "In Appreciation of Her Lifelong Belief in My Real Self, Lovingly Dedicated to That Inimitable Comedienne and Child of My Heart, Irene Franklin," occurs this bit out of the heart of every Thespian who "isn't working" in this beginning season.

## THE CALL OF THE FOOTLIGHTS.

You may leave the stage and hide away  
On a farm to inhale the new-mown hay.  
And tread on violets every day.  
But go some time to see a play.  
If you tell the truth you are bound to say,  
As you sit "in front" your weary brain  
Sees the dressing-room with walls so plain.  
The rows of hanging costumes vain.  
And you'll hate the peace of the country lane.  
The footlights call, and the love you've slain,  
Will whisper: "Dear, come home again."

From Jersey come rumors of the conquest of portions of that individual State, by two young women holding a place in New York memory. Edna May Spooner is the star of the Spooner Stock company which has leased the attractive new Orpheum Theatre in Jersey City, and Doris Hardy is the stock star at the Opera House in Paterson.

Who is the new Colossus, with a greater reach than he of Rhodes? The man with one foot in New York, the other in London? Who, silly, but Oscar Hammerstein!

THE MATINEE GIRL.



## MONCKTON HOFFE, BRITISHER

AMERICAN PECULIARITIES AS THEY APPEAR THROUGH  
TRANSATLANTIC BINOCULARS.

American Shaves—Eternal Youth—Internal Industry—Liquid  
Dist for Playwrights—Cafes and Theatres—Lights and  
Music—American Production of The Little Damsel—  
American Producers in London—Modern Dramatic  
Literature—Shaw Settled at Last—Proeth.



MONCKTON HOFFE.

"If Monckton Hoffe ever publishes the records of his first impressions of the United States they will be highly readable and equally edifying. With the glee of the small boy in a zoological garden he has watched us swinging by our metaphorical tails and has apparently found our antics so diverting that he hankers to try a twirl in our company. The delight of our cocoa grove would certainly be enhanced by such an event.

"I tried an American shave this morning," said Mr. Hoffe with that sprightly staccato accent which falls oddly on unaccustomed ears, "and it took an hour and a quarter." The barber evidently liked Mr. Hoffe's company. "After he had shaved me, he asked if I wanted a massage, and I said no. Then he put on a hot towel, rubbed in some grease, sprinkled me with powder, put on another hot towel which took off the powder, anointed me with perfumed water, dusted me with more powder, and brushed my eyebrows, before he would let me go. If all that happens when you don't want a massage, what happens when you do?" The only one who can answer this riddle is the barber in question, for his ingenuity baffles any ordinary intellect.

"Another thing that struck me as odd, but as very sensible, is the custom of serving grapefruit at breakfast. I wonder why we never do that in London. When I go home, I shall keep up the practice." Although it is easy enough to do as the Romans do while in Rome, it is quite another thing to do as the Romans do while in Carthage. Mr. Hoffe may find easily acquired Americanisms slipping from his shoulders under the shadow of the lion.

Our visitor came to look us over and he is making good use of his time. "Whatever becomes of the old people in New York?" he asked. "In all the time I've been here, I've seen exactly three old men, and one old lady. On my word, I'm not exaggerating. In London we have plenty of elderly people, but here they either stay young or die before they are old." Ponce de Leon is the only one who ever expected to find the fountain of eternal youth in this country, nor has anyone ever suggested that the gods love New Yorkers especially. Mr. Hoffe may well be at a loss to explain this phenomenon.

"Your men might very well die of overwork," added Mr. Hoffe. "You toil so hard that you have lost the knack of play. That is rough enough on the men, but it is much rougher on the women. Work to such excess is a form of insanity, just as much as excess in cards or in drink." Perhaps boys in the British Isles are not taught that Satan will find mischief for idle hands to do. At any rate, Mr. Hoffe appears just as happy and no more mischievous, even if he does loathe work.

"I'd much rather write a play than a novel, simply because the labor is less. Where two hundred pages suffice for a play, twenty times that is hardly enough for a novel. Of course, you have to think it out first, but you can do that on the street, in the cafe, while you are waiting for cars, or while you are dressing." Either the playwright can do two things at once or else he omitted creating potential literature during his toilette that morning, for his raiment was as orderly as it should be. He affects

no negligent Bohemian loose ends when it comes to personal appearance.

Although Mr. Hoffe can utilize the intervals between acts for arranging his ideas, he champs the bit at the sight of an inkstand. "I cannot dictate," he said, "so that avenue of escape is closed. I suppose some men have to dictate in order to keep up with the flood of their mighty ideas, but I am never under that necessity."

Despite his pretended aversion to labor, he has not dallied by the wayside. "My next play is ready, and I am working on another. The title of the finished play is not for publications, because—perhaps, it never happens in this country, but it has happened in England—titles are apt to be stolen if they are left lying around loose."

"I have no rule for writing plays—unless it is alcoholic refreshment at my elbow. Probably such a statement will disseminate the notion that I am a regular soak." In view of his doctrine of moderation, Mr. Hoffe's reputation stands in no immediate danger.

"Your men ought to find a happy medium. They don't have to loaf all the time nor to delve all the time. Your millionaires don't need any more money. Why do they keep on for generations amassing more than they can spend? Why aren't their sons trained for the navy or for the diplomatic service? True, they wouldn't make money, but they don't need to. I understand that such positions are not popular. After a wealthy boy has been educated, he goes to Wall street or to the dogs—perhaps it is much the same thing. When a man has enough, he ought to take care of it and let it go at that." The trouble is that no man ever has enough. Broadly speaking, exactly this reprehensible trait has felled our forests, tunneled our mountains, bridged our rivers, reared our industries, and polished our 'scutcheon. It has created the very things that other nations usually respect and sometimes like us for.

"During my remaining month or two in this country, I shall take a look at Washington, Boston, Philadelphia, and a few other places. All I know about Philadelphia, a man on the boat told me. He said a composer who couldn't find a New York publisher for a funeral march he had written, took it to Philadelphia where it immediately became a popular two-step. Perhaps Philadelphia was invented to counteract New York."

"New York is splendid. I don't see any reason why it should not be the most enormous city on earth. I like it tremendously." Such flattery is exhilarating. New York can only glow with appreciation before such out-and-out friendliness. As Americans, we like to receive admiration as well as to bestow it. To anyone who so willingly overlooks the notes in our eyes, we cordially give all we have to give.

"I like the use you make of cafes and hotels, and I don't wonder that you use them because they are charming." Mr. Hoffe looked around him at the scenic effects of the Knickerbocker parlor whose substantial red, dull gold and lustrous wood tints pointed his remarks. "I was prepared to find them gorgeous, but I find them truly artistic. Everything about them is to my taste, except the clams, which I can't stand. The cocktails are, if anything, a trifle too alluring."

"Most of your theatres are as pleasing as the cafes, I am surprised that more men don't wear evening dress, though. I should think they would want to, and I know their wives would be delighted. A man is bound to wash and brush before dinner, so he might just as well go the whole figure. I believe he hates to think that work is really over. Perhaps he even goes back to his office after the theatre. I have met men who work in the evening, and I sincerely pity them." Mr. Hoffe could not comprehend the absolute abhorrence for formal dress which resides in some American breasts.

"Some of your theatres, though, are so poorly lighted that they are gloomy caverns between acts. Just as soon as the curtain falls, the lights ought to pop out and the band begin to play. There should be no time for the audience to ask themselves whether they like the play or not. With sounds in their ears and lights in their eyes, they are often surprised into liking it." Possibly Mr. Hoffe is right, but there are those who don't care to be surprised into anything they regret later. They like to come back from dreamland slowly. Some of us like a cold shower in the morning and some of us don't. The dim, religious light soothes some of us, perhaps because our mental eyes are weak.

"I don't like the idea of having no band in the theatre. Drama is as poor without music as religion would be without it. I shall always sneak in as much music as possible in my plays. Drama should utilize all the resources at its command, because it is intended to stimulate the emotions. Anything that makes you feel any more intensely has its place in the theatre property box."

Mr. Hoffe was on the point of going to see The Concert at the Belasco Theatre. Perhaps after that experience he may have modified his disapproval of no entr'acte music. At any rate, although he may have noticed its absence vaguely, he cannot have felt any inextinguishable regret. No music is certainly preferable to poor music, for the subdued hum of voices annihilates any sepulchral sensations. Mr. Hoffe possibly is too volatile by nature to take kindly to soothing effects in neutral tints and tones; yet it is by no means a poor taste to cultivate.

"The American theatre has treated me well. Mr. Savage has given my play, The Little Damsel, the best presentation that it has ever had. I was most amazed by the uniform excellence of the cast, the fitness of even the minor members for the roles they have undertaken. Even if I had never heard of the blooming play before, I should have admitted that Miss Buckley in the title role is the best thing I

ever saw. She makes the part what it is. Although the little damsel is a good role, it isn't easy. Miss Buckley made it all I had intended, and then some. To say that I am pleased is a mild statement.

"Some of the American managers have a positive genius for producing plays. They rival the best that was ever done." Shades of Inigo Jones! "They try one foolishness—not to say criminal trick, though. When they bring American plays over to London, they present cheap American casts and advertise them as the original New York successes. Of course, we don't ordinarily know whether it is the original cast or not; but we can tell the difference between Mrs. Fiske and Miss Totty Footlights when we see them act. Managers have actually advanced chorus girls to leading roles, with the expectation of having the English public swallow them raw. No wonder the English say that New York has no actors. We rarely see any first-class American actors in London."

"Managers sometimes bring over plays which have failed in New York. Sometimes they present American plays with English casts, which is almost as bad. Suppose we worked such scandalous tricks on you! Your critics would say all sorts of things under their breath and sing the production the next morning. My word! You couldn't expect anything else."

Mr. Hoffe slapped his knee, and his frank eyes sparkled with the light of martyrdom and reformation. "We like good American plays, such as Mrs. Wiggs of the Cabbage Patch. That is still going in the provinces, I believe. Then, The Belle of New York was ripping, simply because it was presented by a decent cast. Dan Daly, Phyllis Rankin, and Edna May were all in it. The play went to the Shaftesbury Theatre which had not been blessed with a success since Heaven knows when, and the cast was utterly unknown. Despite all that, it was a cop. London went crazy over it."

"See what Mrs. Leslie Carter did in Zaza. She was tremendous. William Gillette in Secret Service was just as successful. If Miss Buckley should go to England, she would knock them sky-high." The speaker mopped his face with his red-bordered handkerchief in his enthusiasm.

"Over here, I have seen The Country Boy, which seems to me an excellent example of native American drama. I wonder why more plays of the sort are not produced. That is the one kind which is distinctively American, and it is a creditable addition."

"I must see The Blue Bird before I leave, although I don't care for Maeterlinck. He has a curious mesmeric effect on his audiences by his repetitions and tonal qualities. Nor do I care for Shaw. I never could decide whether Bernard Shaw or Hall Caine is the more expert advertiser. Although Shaw is undeniably clever, he lacks certain essential gifts. He can't construct consecutive action, and glories in his failing. It is much as if Doré, who couldn't paint, had said that drawing is more sublime than painting. Brilliantly epigrammatic as he is, Shaw moves in circles. He is constantly coming around to where he started from. His goal is his starting point. That he has taken in so many people almost proves Carlyle's contention that the world is made up mostly of fools."

"I think The Second Mrs. Tanqueray and Lady Windemere's Fan the best English plays of modern years. We have nothing more recent to match them. Barrie is our most talented playwright, although Granville Barker did good work before he began following after Bernard Shaw's false gods."

"This highly intellectual drama is nonsense. Cultivation of the intellect kills the emotions, and emotion is really all that is worth living for. Emotion keeps us alive. Schopenhauer was considered mad, but he was merely intellectual. To deaden the emotions is an affliction. In England all the people who rave over intellectual emancipation are nasty and unhealthy, and I believe they are vegetarians."

Mr. Hoffe is none of these things. On the contrary, he is robust, fresh in complexion, alert, witty, companionable. You make up your mind to all that as he stands balancing on his toes, with his thumbs hooked into the armholes of his waistcoat, and a questioning smile on his face. What worse qualities he may possess do not show from the outside.

### AN ACTOR SURPRISED.

Joseph Allenton called the other day at the office of Liebler and company and asked for a hundred dollars. No member of the firm could recall an obligation of the sort suggested, but at that Mr. Allenton went away with the money.

In going over the 5,000 suggestions for a title for the new Bayard Veiller play, When All Has Been Said, struck the eye of George C. Tyler, managing-director, and this finally was the title accepted. The letter was signed Howard Milward, contained two other suggestions for titles, and the address was given as care of THE DRAMATIC MIRROR. A note was sent to this address, telling Mr. Milward to come for his money, but he didn't respond as quickly as the circumstances would seem to warrant.

Mr. Allenton, who is the stage manager for Hattie Williams, was walking along Broadway with a friend, who happened to mention that a title had been found for the Veiller play.

"What was it?" asked Mr. Allenton. "When All Has Been Said," replied his companion. "A Howard Milward is to get the \$100 prize Liebler and company offered for the accepted name."

"Excuse me," said Mr. Allenton, hurriedly, "I'm going around to THE DRAMATIC MIRROR to see if there is any mail for me."

There he found what he was looking for and a few minutes later presented the firm's notification to the Liebler and company offices. He explained that when he wrote out the titles he hadn't seriously thought of winning the prize, and so had given a fictitious name.



# NEW YORK'S LATEST PRODUCTIONS

## Kickerbocker—The Scarlet Pimpernel.

Romantic comedy in four acts, by Baroness Orczy and Montague Barstow. Produced on Oct. 24, by Klaw and Erlanger.

Prince of Wales	Philip Merivale
Sir Percy Blakeney	Fred Terry
Sir Andrew Frouke	Alfred Kendrick
Lord Anthony Dewhurst	Malcolm Cherry
Lord Grenville	J. L. Dale
Chauvelin	Horace Hodges
The Comte de Tournai	H. H. Wright
The Vicomte de Tournai	M. Easton Pickering
Armand St. Just	Maurice Elvey
Robert	Walter Edwin
Jellyband	Frederick Groves
Jimmy Pitkin	Norman Yates
Harry Waite	Guy Cunningham
Boardman	J. Carter-Edwards
Mr. Hempshead	George Dudley
Captain of the Guard	Hermann Griffiths
Servant	Goodwin Nock
Aristocrat	Knott Cumming
Choppy	Walter Armstrong
Citizen	Broughty Ferri
Messenger	F. H. Dane
The Comtesse de Tournai	Phyllis Manners
Suzanne de Tournai	Eileen Beatrice
Billy Jellyband	Dora Jesslyn
Mrs. Brogard	Marion Sterling
Lady Fortunes	A. Lloyd Desmond
Lady Blakeney	Julia Neilson

The gentlemanly highwayman always finds us ready to thrill at his romantic adventures. The Scarlet Pimpernel, otherwise Sir Percy Blakeney, wore his life like a jaunty feather while he was saving fair ladies and noble men from the maws of the Reign of Terror, although his wife supposed him to be only a vacuous, indolent, uninspired being. Having saved the Comtesse de Tournai and her daughter, the Scarlet Pimpernel was relentlessly pursued by Chauvelin, an emissary of the French Republic. From Lady Blakeney, Chauvelin learned the identity of the audacious savior of French law, while she was quite ignorant of the information she was giving. When she discovered her mistake, her husband had gone to Paris to rescue her brother, Armand St. Just, and the Comte de Tournai. Hastening after him, Lady Blakeney complicated matters for her husband and gave him a chance to show how supremely clever he could be in outwitting the Republican authorities and in getting back to England.

Every device of mid-Victorian romantic drama has been invoked by the skillful playwrights in constructing the play and by the ingenious managers in producing it. The plot is as intricate as the mazes that eighteenth century gardeners used to plant in the rococo estates about Strawberry Hill. Every alley of the narrative, however, has been so carefully fitted into the ground plan that it leads finally to the heart of the mystery. The same motivation for all the characters affords as pretty a cross-section of purposes as a Chinese puzzle maker could create in his most inspired moment. Sir Percy distrusted his wife because she had betrayed a marquis to the tribunal; she betrayed the aristocrat because he had insulted her brother Armand; Armand turned coat to help the aristocrats because he could not approve of the republican atrocities. The greatest strain comes when the audience is requested to believe that a vapid nobleman like Sir Percy could muster up the supreme industry, ambition, and wit to execute the deeds of the Scarlet Pimpernel. Fred Terry, however, relieves the strain by his ease in slipping from one character to the other. The spiteful villainy of Chauvelin, masquerading as fanatical patriotism, does not defy historical facts, at least as they have been recorded.

The plot winds its way through a lurid Parisian street, a neat English inn, a brilliant ballroom, a fresh garden, and a filthy French auberge. It is decorated with the sheen of much satin and the glow of velvet. Dangling eyeglasses, lace handkerchiefs, tinsel fans and all the other trappings of eighteenth century nobility charm the eye and lull the intellect with a sense of their completeness. Lights of every tint scintillate in the ballroom, dim the French hovel, or glow in the garden. Tremulous music shivers up from the pit whenever the situation grows tense, and the drum booms at the psychological moment in a manner that makes your rising hairs leap out by the roots. In melodramatic artifice and emotional flourishes the Scarlet Pimpernel surpasses all the other productions in New York this season.

This flood of circumstance, ebbing and flowing around the play, is calculated to distract the attention from the mere matter of acting. But the acting is there just the same; felt, if not seen. Although the mysterious knight of the road fights by his wit rather than by swords or pistols, Fred Terry makes him out to be a very determined and hair-brained courtier of chance. His finesse is so obvious that it can't escape the audience, however it may puzzle Chauvelin; but he plays with a high degree of well directed care that in moments recalls Richard Mansfield.

Julia Neilson meets more difficulties. Her Lady Blakeney is distinctly an Anglicized version of the French Marguerite St. Just. A native of France would have let herself go in the moments of passion. Miss Neilson's portrayal, however, is more tasteful, if less volatile; she never gets out of the picture.

To name the competent actors would be merely to repeat the entire cast. This is said to be the genuine London company, and the statement invites credence, for the company is a credit to any stage. Amidst such lavish superfluity of raiment, the villain might have found something besides black, if he had made a point of arriving early and taking his pick from the ward-

robe. Had he carried his head elsewhere than on his chest in a Napoleonic attitude his villainy would have been no less diabolical. But why cavil when Horace Hodges did so well? He wasn't an original villain, but then—Malcolm Cherry for his spontaneity, H. Easton Pickering for his vivacity, J. Carter Edwards for his comedy, and Eileen Beatrice for her daintiness may be specially mentioned.

The opening audience greeted Mr. Terry and Miss Neilson heartily, and would be satisfied with nothing less than a word of thanks. There seems to be no reason why their visit to this country should not be a source of congratulation to themselves and their managers as well as to the public.

## Aster—The Girl in the Taxi.

Farce in three acts by Antony Mars. American adaptation by Stanislaus Stange. Produced Oct. 24. (A. H. Woods, manager.)

Mariette	Jeanette Bageard
Clara Stewart	Jessie Millward
Walter Watson	Frank Farrington
John Stewart	Fred Bond
Bertie Stewart	Carter De Haven
Mary Peters	Fremont Benton
Percy Peters	Morgan Coman
Frederick Smith	John Glenndinning
Mignon	Laura Guerite
Mrs. Irma	Grace Walton
Rosie	Katharine Smythe
Alexis	Julius Cluzetti
Emilie	Jerome Nelson
Policeman	Joseph H. Clark
Dr. Paul	Clifford Heckinger

Mignon, the girl in the taxi, is that French variety of female (stage version) whom six divorcees and seven husbands cannot tame. Truly, they render her more "skittish." She and Bertie Stewart have an after-the-theatre supper at Churchill's, on the same evening that Bertie's father, John Stewart, and his married cousin, Percy Peters, are entertaining chorus lady friends at the same place. During the course of the evening all three parties get involved and the three entertainers find it to their mutual advantage to extend mutual pardons. However, the real complication ensues when the three men in the morning are confronted by the new butler, Alexis, who the evening before had served them as head waiter at Churchill's. Alexis, however, is bribed into silence. Mignon suddenly appears in the Stewart household (she and her husband the previous day had been introduced to the Stewarts) and soon after her husband arrives. Through Walter Watson, a friend of the family, another of the diners at Churchill's, the affair is so tangled that unravelling seems impossible. The unusually mild temper of Mignon's husband, Frederick Smith, who receives his wife with open arms even after her deception, saves the situation. The curtain falls on a household of reconciliations.

The Girl in the Taxi is startling in neither plot nor wit. If any one had hoped or feared to be shocked, for undefined rumors of naughtiness had preceded its advent, he must have been disappointed. It cannot boast of the openly intentional vulgarity of The Girl from Rector's, for there are no witty nor smutty lines. Whatever objection an austere witness might raise would be directed toward the suggestion conveyed by what the men understood as a good time. To be sure, one wonders just how respectable a woman can be who takes taxicab rides and eats midnight suppers with men other than her husband. However, the intention of the play is not to dish up vile ideas for the delectation of jaded appetites, but to provide situations of sufficient ridiculous to amuse in passing. The farce depends almost entirely on situations, and the situations are cleverly devised. It is not objectionable. It is simply noisy, fast and furious.

The cast, as a perusal of the programme will show, is capable. Carter De Haven, who is featured in the production, does well, but his work does not so outshine that of his associates that he should be thus favored. Mr. De Haven works hard, too hard to appear entirely at ease; wears abominable clothes and throws in a dance and three songs, shades of his variety days, for good measure. He is a decided contrast on the credit side to Morgan Coman, who works equally hard but succeeds only in being stiff and unnatural. Laura Guerite is quite pretty enough and entirely worldly enough to cause the troubles of the play. Her French type is well suited to her role. Although the original locale of the play is Paris, it does not lose anything in its transfer to New York. The French flavor still remains. Jessie Millward, always excellent, has little opportunity to add to her reputation. Frank Farrington, Fred Bond, and John Glenndinning do not belie their past performances. Tremont Benton is an amusing Mrs. Peters and wears gowns which are remarkable for their ugliness. Jeanette Bageard's dialect and manner, as the French maid, unfortunately for Julius Cluzetti, shows up the artificiality of his French butler.

The production has been well staged and in excellent taste.

## Garden—The Rosary.

Drama in four acts, by Edward E. Rose. Produced Oct. 24, by Roland and Clifford.

Reverend Brian Kelly	Harrington Reynolds
Bruce Wilton	Ramsay Wallace
Kenward Wright	J. M. Clayton
Charley Harrow	Edgar Murray, Jr.
Lee Martin	Billy Champ
Vera Wilton	Jessie Arnold
Alfred Marsh	Lois Burnett
Kathleen O'Connor	

Lesura Watkins ..... Eleanora Bella  
Soloist ..... Loretta Vermont

It is less difficult than one might suppose to discover in The Rosary the strong elements of popular appeal that it has developed in Chicago and other cities. As a play it is shallow and illogical from the moment that Bruce Wilton commences to suspect his wife to the last drop of the curtain; the action is artificial and without spontaneous quality, and the comedy incidents are dragged in without any attempt to make them bear relation to the story; but back of all this there is a sincere preaching that touches the better nature and in a way teaches a moral and religious lesson. Father Kelly, the venerable priest, is a wholesome character, not too pedantic to be tiresome, and bubbling over with Irish wit and good nature as a foil for his intense faith in the power of good over evil.

The plot, if it may be so designated, is carried forward by five characters played by four persons—the priest, the husband, the heavy and the wife and her twin sister, a double role. There are four other characters, but they are mere lay figures so far as the requirements of the story are concerned. They are introduced for comedy purposes solely, as if two vaudeville sketches, a team for each sketch, were strung along through the four acts. Bruce Wilton, a broker, has married one of two twin sisters, having thereby defeated the aspirations of his friend, Kenward Wright. In revenge Wright plots to ruin Wilton financially, and succeeds without betraying his acts. He has also, it transpires, ruined the twin sister of Wilton's wife, Vera, and the girl comes to the Wilton country home in quest of him. Here the two meet and he induces her to go away, unknown to the rest of the family. When she joins him late at night in the parlor, ready for the journey, her sister is attracted to the room by their movements. The guilty pair escape, but the wife is seen by the husband, who had followed her, and he also gets a glimpse of a man's figure. Father Kelly appears opportunely and endeavors to cover up the wife's confusion, which is wholly inexplicable, but the husband jumps to the conclusion that his wife has been meeting a man, and no amount of explanation will convince him otherwise, even when he is told that it was the sister who had figured in the clandestine meeting and he has the additional evidence that the sister has disappeared from the house. Financial ruin follows and Wilton becomes a wreck, the wife also disappearing for a year. The priest, for whom in his prosperous days Wilton had built a church, has supreme faith that the two will be reunited and that the mysterious man will be revealed. And it all comes out as he hopes. They reappear at the chapel on one pretext or another and the plotter, by the force of the good father's faith, falls to the ground in guilty shame, confessing to the whole dirty business. The seeming miracle reconciles Wilton to his wife and converted him to the church.

Harrington Reynolds as the priest, as already indicated, does the character more than full justice. Jessie Arnold plays the double role of wife and sister with force and intelligence. Ramsay Wallace is an acceptable Bruce Wilton and J. M. Clayton is sufficiently devilish in the character of Kenward Wright. The comedy parts, by Billy Champ, Edgar Murray, Jr., Lois Burnett, and Eleanora Bella, are fair vaudeville comedy turns and furnish considerable amusement, although it was jarring at times to note the easy familiarity with which the two servants mixed up in the family conversations in their efforts at comedy effect.

## Comedy—Keeping Up Appearances.

Comedy in four acts, by Butler Davenport. Produced on Oct. 10.

Frederick Lowell	J. Harry Bourne
Louise Lowell	Amelia Gardner
Alice Lowell	Famela Gaythorne
Evelyn Lowell	Mabel Moore
Paul Lowell	A. Hyton Allen
Mrs. Edith Dalton	Gertrude Dallas
Miss Donovan	Elda Sears

Keeping Up Appearances is deceptively baptised, because its name suggests a rellicking farce, whereas the play is anything but farcical. Mr. Davenport has been pleased to lead the uninitiated farther astray by classifying it as a comedy; but it is a very serious kind of comedy. If the unattractive title keeps any patrons away, it is a pity, because the play is quite worth seeing.

The sanity of Louise Lowell refreshes one who has witnessed the hysterics and hyperbole of dishonored wives during the past month on the stage. She worked out her salvation as any lucid woman would have done in the moiling city outside the theatre. Without a reproach to the man whom she still loved despite his faithlessness, she lived on with him until her three children could care for themselves. Then she divorced him quietly, to let him marry the other woman if he would.

When Butler Davenport created a character whose one aim was to avoid a lurid expose with tempestuous vituperation, he bereft his plot of its greatest theatric strength and injected its greatest actual power. He sacrificed dramatic artifice to lucid reality. To take the place of emotional pyrotechnics he devised three situations excellent in themselves and fairly well connected. In the first scene, Frederick Lowell orders his wife to sell her city house to supply funds for his political campaign. Upon the interference of Paul Lowell, the son, in his mother's behalf, the political schemer declares he will leave the house if

(Continued on page 10.)



White, N. Y. Laura Nelson Hall

Mortimer Weldon

Urra Johnson

Frank Craven

## RANDOLF TO KING: "I AM THROUGH WITH YOU FOR GOOD"

From "New York" at the Bijou Theatre

### DEATH OF WILLIAM VAUGHAN MOODY.

After more than a year's illness, described as tumor of the brain, William Vaughan Moody, poet, playwright, and teacher, died in Colorado Springs, Colo., Oct. 17.

Mr. Moody was best known in the theatrical world for *The Great Divide*, in which Margaret Anglin and Henry Miller starred for several seasons and which is now one of the most popular plays with stock companies. This drama, which has been aptly described as a contrast or clash of the ideals of the East and West, had an enormous success. His *Faith Healer*, produced by Henry Miller last Winter at the Savoy, with Mr. Miller in the leading role, did not meet expectations. The poetry and symbolism were not suited to the stage. As a work for reading *The Faith Healer* is enjoying more favor. Other plays by Mr. Moody, *The Masque of Judgment*, a lyrical drama, and *The Fire Bringer* have never been produced.

Mr. Moody was born in Spencer, Ind., July 8, 1860, and was educated at Harvard University, taking his bachelor's degree in 1883 and his master's degree in 1884. During the year of his graduate work he was an assistant in English and the following year was made an instructor at Harvard and Radcliffe. After several years' work in Cambridge he was appointed to an instructorship at Chicago University, later becoming a professor at the same institution. Besides *The Masque of Judgment* (1900), *The Fire Bringer* (1901), *The Great Divide* (1903), and *The Faith Healer* (1909), Mr. Moody was a poet of distinction, the author of a history of English literature and editor of the *Cambridge Milton*. He leaves a widow.

### ENGLISH PLAYWRIGHT COMING.

W. Somerset Maugham, author of *Smith*, in which John Drew is appearing at the Empire, sailed Saturday from London for his first visit to America. He will see the American production of *Smith* Oct. 28.

### PENN YAN'S NEW THEATRE.

Louis Mann in *The Cheater* opened the Sampson Theatre at Penn Yan, N. Y., on Oct. 12. The new building is a most modern structure, finished simply and tastefully, and equipped completely. The curtain, presented by Wendall T. Bush of Brooklyn, N. Y., is decorated by a painting of *Esperanza*, Mr. Bush's summer home at Branchport on Lake Keuka, opposite Penn Yan. Before the performance, Clinton B. Struble and Dr. Franklin S. Sampson addressed the

audience. The manager of the theatre is Charles H. Sisson.

### CHARLES GILBERT.

Charles Gilbert, the eminent French baritone who returned to this country on Oct. 7, for his concert and opera engagements, died four days later at the Hotel Gregorian, after an operation for mastoiditis. Requiem Mass was sung at the church of St. Vincent de Paul by Father Theophile Wucher, in the presence of a distinguished audience which included most of the well-known musicians and patrons of music in the city. Rita Fornia sang the Bach-Gounod "Ave Maria" and Nahon Franko's orchestra played Handel's "Largo" and the "Meditation" from *Thaïs*. Gustav Gilbert, brother of the singer and the only relative present, took the body back to France on *La Gascogne*. Charles Gilbert is survived by his wife, Gabrielle Lejeune, and a son of eight years.

The singer was born in 1863. He came of an artistic French family; his grandfather was a sculptor of note, and his uncle was the actor, Fecster. After a triumphant career as a student at the Conservatoire, he sang at the Opera Comique before going to the Theatre de la Monnaie. His first American appearance was in the role of the Duc de Verone, in *Romeo et Juliette*, at the Metropolitan Opera House on Dec. 18, 1900, but not until he sang Sulpice in *La Fille du Régiment* with Marcella Sembrich was his reputation notable. Although popular from that time, he was not re-engaged by Heinrich Conried after the retirement of Maurice Grau, so he was not heard in America, except for a concert tour, until Oscar Hammerstein revived the interest in French opera. At the Manhattan Opera House, Gilbert scored his chief successes as the sacristan in *Tosca*, the prior in *Le Jongleur de Notre Dame*, and the father in *Louise*. His work in Italian and German, although commendable, was not comparable with roles that he found more congenial.

The charm of his work lay more in his skillful acting than in his voice, for his tones were not remarkable for beauty or strength. He possessed unusual dramatic ability and attained a pleasing flexibility of diction.

### FRIAR NEWS.

Several entertainments for the first half of the Winter have been announced by the Friars. On Nov. 5, an old-fashioned pound party, with a vaudeville entertainment following, will inaugurate the series. The following Saturday night, but one, Nov. 19, a harvest time supper with an impromptu entertain-

ment; a beefsteak supper on Dec. 3; a smoker and vaudeville bill on Dec. 17; an old-fashioned Christmas Eve party with a Christmas tree on Dec. 24, and a New Year's loving cup party on Jan. 1, will complete the first half of the series.

### ANOTHER NEW THEATRE FOR CORT.

Work was begun last week on the construction of His Majesty's Theatre, Victoria, B. C. The house will have a seating capacity of 1,070. It will be a modern fireproof theatre, built on the same lines as the new Heilig Theatre, Portland, Ore., which was recently completed at a cost of \$500,000. The stage will have a depth of 50 feet and a width of 85 feet. The height of the stage will be 75 feet, therefore the largest productions can be accommodated. There will be 24 boxes and loges. A novelty put in use for the first time on this continent will be a promenade parlor on each side of the lower floor connecting with the boxes. The building will cost \$150,000. Mrs. James Anderson, promoter in the building of His Majesty's, was in New York for a few days last week and signed contracts with John Cort, president of the National Theatre Owners Association, whereby the theatre will come under the control of the Northwestern Theatrical Association, of which Cort is general manager. His Majesty's Theatre will take the place of the Victoria Theatre, which was built in 1868.

### THE SHUBERTS AND THE AGENTS

The Shuberts have taken from all agencies the privilege of selling tickets to Shubert productions. It has been customary to place the first ten rows on sale at hotels, but the agencies, not content with profits accruing from these sales, have privately bought up other seats and returned the ten rows unused. This has damaged the management. Consequently tickets to Shubert attractions can be obtained only at Shubert theatre offices, but each office will have on sale tickets for every other theatre. The playhouses thus affected are the Casino, Lyric, Herald Square, Daly's, Broadway, Nazimova's, Maxine Elliott's, Comedy, and Hackett.

### STOCK COMPANY IN RICHMOND?

According to the *Richmond News-Leader*, Jake Wells, disappointed in the number and quality of attractions furnished the Academy of Music in that city, is considering the advisability of installing a stock company in that theatre, to open about Dec. 5.



## LONDON STAGE NEWS

GREEN ROOM GOSHP AND FOYER SPECULATIONS  
CURRENT RECENTLY IN THE PROFESSION.

*Lysistrata* at the Little Theatre—Bernhardt's Premonitions—  
Sir Conan Doyle's Valedictory—Lady Eileen Elliott  
Recruited—Julian L'Estrange as a Manager—A Juvenile  
Theatre—The Shakespeare Hotel—A Convocation for  
the Prevention of Cruelty to Critics—Tales of  
Hoffman—The Play Actors.



London Stereoscopic Co.

## JULIAN L'ESTRANGE

(Special Correspondence of THE MIRROR.)

LONDON, Oct. 15.—The Little Theatre has opened at last with an excessively high-brow presentation, frigid with intellectuality and petrified with classicism. The diminutive auditorium won't hold many spectators for it has no balcony, but it will probably hold as many as will patronize it regularly during the run of *Lysistrata* and similar productions. Drama in these blue and white precincts behaves like a dilettante; its self-sufficient pretentiousness is panoplied with such style that it really pleases, although the present production does not add much to the fame of Aristophanes. Plays here have so much the air of vellum bound, gilt lettered, deckle edged, brocade encased editions de luxe, that you are afraid of them. The Little Theatre purposely conveys the notion of fragility highly wrought, and the really comfortable theatre eases the spirit instead of making it feel as if it were perching on one foot on a spire. This is entirely a mental attitude, for the Little Theatre ministers to every physical need.

Sarah Bernhardt has announced that a premonition of catastrophe hangs over her. She expects to die this Winter during her American tour. As this, I believe, is not Madame Bernhardt's first trip to the United States, she ought to have some faint expectation of what the journey will bring forth. Despite her belief that the United States will deliver the coup de grâce, she is not deterred by such mortal convictions from her pursuit of dividends. All preparations, however, have been made for the best—or the worst, as you will. The famous coffin goes with her still, ready for emergencies, but Madame Bernhardt is such a vivacious great-grandmother that the coffin will be something to smile at rather than to weep over, for many a day to come. She is still an excellent risk for insurance companies.

Sir Conan Doyle, whose Speckled Band has been very popular, has announced that his play writing days are over. He thinks that creating dramatic literature distracts the mind from more serious and more important matters. He attempts to make this more plausible by referring to the class of drama into which his own work falls; he has no public delusions concerning his own plays—in fact, he is inclined to underrate them. Possibly he appraises *The Speckled Band* so modestly because it was written in a hurry to stop a gap, and was under rehearsal three weeks after he began writing it. Although the author proclaims his intention of keeping his pen out of the dramatic inkpot, he admits that he has a one-act drama still on hand. It appears to be rather an unusual composition, as the scene is laid at the top of the Eiffel Tower where all the actors have to make perpendicular instead of horizontal entrances. The denouement of the drama is a catastrophe; the

tower crashes downward leaving the spectators gazing at the sky. As a diversion from the sorrow of forswearing the stage, he distributed the prizes to the students of the St. Mary's Hospital Medical School to-day, and delivered the introductory address at the beginning of the Winter session.

While Sir Conan Doyle is retiring from the dramatic ranks, Lady Eileen Elliott is stepping in. Her father, Lord Minto, former Governor-General of Canada and now Viceroy of India, is opposing the step in vain, if hearsay is at all trustworthy. Lady Minto and her two daughters have always been enthusiastic amateurs behind the footlights. Lady Violet, the elder daughter, more beautiful but less talented than Lady Eileen, is apparently too busy with her private life to consider the stage; her husband is Lord Errington. Lady Eileen had the honor of playing before the present King of England when he was visiting Canada, and during her residence in India has arranged many amateur performances.

Julian L'Estrange is quoted as saying informally that he hopes to lease a London theatre next Spring, where he and his wife, Constance Collier, may appear under their own management. Although this is always a precarious undertaking, no reason shows on the surface why Mr. L'Estrange should not be as successful as other actor-managers, because he appears to have considerable commercial instinct as well as artistic sense. For the present, Constance Collier is to be starred in New York by Charles Frohman, so her husband's plan will wait for the termination of that engagement.

Another manager has the courage of her aspirations. Lila Field has announced that, Providence and the box-office permitting, she will establish next Winter a playhouse where none of the actors are over fourteen years of age. Last year, she was eminently successful with her juvenile cast in *The Goldfish* at the Playhouse, and this season she will try to write ditto underneath that success. According to Miss Field, the plays attempted will be written especially for children and will emphasize childish scenes. Fairy and adventure plays will be the staples. From a dispassionate point of view, Miss Field's plan seems to present difficulties, but she may be quite equal to them.

Shakespeare seems to be a drug on the market in his own town, for at a tentative sale of the Shakespeare Hotel in Stratford-on-Avon, not a single bid was submitted for the property. The hostelry, which is patronized largely by Americans and continental Europeans, was originally a manor house. What it will be next, no one can foretell.

London managers, playwrights, and critics have been sitting in solemn convocations, assembled more or less formally to devise some scheme whereby they may have time to write careful reviews of the plays and the public may not be kept in impatient ignorance for too long a stretch. Sir Herbert Tree has suggested that first night performances begin early, or that the papers publish two reports of each play—one a bare notice of its production, the second, a complete review, a day later. Sir Edward Clark suggested a public dress rehearsal. Others suggested that premieres occur always on Saturday night. Every scheme has its obvious impediments, so the probability is that things will go on just as they have been going, and the critics will toil frantically

## FRED TERRY

Although Fred Terry is one of London's favorite actors, whose fame has crossed the waters, this is his first visit of importance to America. Many years ago he accompanied Miss Fortescue on a tour of this country, but since that visit he has contented himself with his yearly appearance in London. Mr. Terry is a brother to Ellen Terry and husband of Julia Neilson, who accompanies him on this tour. For several years his dramatic career has been identical with that of his wife.



Alfred Ellis and Watery, London.

MR. TERRY IN THE SCARLET PIMPERNEL.

## JULIA NEILSON



Julia Neilson, whose last appearance in America was with Sir John Hare in *The Notorious Mrs. Eddsmith* fifteen years ago, is once more here. The fifteen years have dealt kindly with Miss Neilson, who returns more matured in beauty and more finished in artistic development. This time she appears as a star, sharing the highest honors of *The Scarlet Pimpernel* with her husband, Fred Terry.

over their pages with the rumble of presses in their ears.

Mr. Becham's first matinee at Covent Garden was Offenbach's *Tales of Hoffman*, sung by a new cast. Joseph O'Mara, in the title-role, sang with intelligence, although he began to droop under the exactions of the part before the final curtain fell. Ruth Vincent hardly made Antonia stand out as she should. Harry Dearth and Gaston Sargeant in the last act, and Mignon Nevada in the early scenes gave plenty of zest to the presentation, really wearing the laurels of the day.

George Heston Malloch, author of the one-act *A Night With Burns*, has written a longer comedy, with which the Play Actors will open their sixth season on Oct. 30. The *Career of Henry Jones*, as the new play is called, is in a prologue and three acts. At this rate of literary progression, Mr. Malloch's third play should be in sixteen acts. Perhaps something will happen before he writes it. At least, if it doesn't happen before, it will after. JASPER.

## WAGE EARNERS' THEATRE LEAGUE.

As a result of the demand for seats for the first performance given at the New Theatre for working people a permanent movement is under way to extend the work to other theatres. At a meeting held Wednesday evening, Oct. 19, delegates from about 250 working people's organizations whose officers applied for seats for the New Theatre, it was decided to form in connection with each organization a wage earners' Theatre League, these leagues to work in conjunction with Julius Hopp as the representative of the theatrical managers and the New Theatre. Membership to these leagues, which will have offices in every part of the city, can be obtained by any working man or woman upon the payment of an initiation fee of ten cents annually. Monthly dues of ten cents will entitle the member to a ten-cent seat in any of the theatres co-operating with the movement. If a member wishes to obtain a fifty-cent ticket he may pay forty cents in addition to his monthly dues of ten cents. A committee of seven, consisting of Miss Stebbins, Dr. Knowlton, Maxwell L. Heller, Rosa Laddon, Mr. Weinstein, Jane Day, and Miss Sommerfeld, met on Saturday at the office of Mrs. De Mille to work out the details of the organizations to be formed.

## "DADDY" BAUER'S CONDITION.

J. G. ("Daddy") Bauer, the veteran actor, is still in St. Vincent's Hospital, West Brighton, Staten Island, but is improved in health. Mr. Bauer was in one of the first companies brought here by Henry Irving, and has remained in this country ever since. He acted until his age and health compelled retirement. He was in the care of the Actors' Fund for several years before the Home was built, and when that establishment opened he was among its first guests, where he continued until about ten weeks ago, when he entered St. Vincent's. Although in his eighty-eighth year, his mind seems unclouded and his naturally philosophical and happy nature enables him to maintain a generally optimistic view of his condition.



## NEW YORK'S LATEST PRODUCTIONS

(Continued from page 7.)

Paul destroys the contracts for the proposed sale. After a moment of silence, the young man tears the papers to bits and Mr. Lowell stalks out. In the second scene, Mr. Lowell, who has consented to give away Alice Lowell in marriage in order to avert public criticism, receives word just as he is about to start for the church that his little son in his other menage has been killed. Overhearing, Mrs. Lowell telephones to the child's mother that Mr. Lowell will hasten to the house immediately after the marriage ceremony. In the final scene, the meeting of Mr. Lowell and the two women who love him, Mrs. Lowell tears down the subterfuges and deceptions so they may all face the truth before she dismisses her husband forever.

Although Louise Lowell's unshaken love for this cad may strain credence, observation undeniably shows just such depths of affection. To explain Frederick Lowell's disregard for this loyalty, required the account of his childhood, barren of woman's love, but the account might well have been included earlier so it would not have retarded the action so obviously. With the most palpably made-to-order situation, Mr. Davenport has labored skillfully, sawing and scraping and sandpapering until the final meeting of the two women assumes plausibility if not probability. The tacit understanding and acceptance of facts by the Lowell family again taxed the playwright, but he outflanked this difficulty by introducing the loquacious seamstress who was left entirely to her own conjectures concerning their private affairs, although Mrs. Lowell discussed it briefly with her son. Another fault, which Mr. Davenport did not clinch with, is the motionless first act; he created plenty of atmosphere which was not lost in the production, but he did not start his plot. Consequently a spectator feels the inertia of the play unpleasantly, and the first scene between Mrs. Lowell and Paul strikes one as an impossibility.

Keeping Up Appearances is distinctly a woman's play, as a glance at the cast indicates. In this respect it recalls Clyde Fitch. The scene before the wedding is precisely such as Fitch might have written, and the women are differentiated quite in his manner. The audience hears more of their crotchets and foibles than of their nobilities and Sunday heroes.

As much care was exercised in the selection of the cast as in the other items of the production, and the choices could hardly have been better. Although Amelia Gardner stumbled frequently on her lines, and although she rose to the climaxes better than she performed the ordinary duties, she portrayed a consistent, self-respecting Louise Lowell. Both Mabel Moore and Pamela Gaythorne improved perceptibly as the play progressed. Alice Lowell fretted and fussed quite as much as is allowable even in a bride; she really ought to have kissed her mother before she went to the altar. Zelda Sears played with the most assurance, vigor, mastery, and resource; Miss Donovan is entirely delightful. Gertrude Dallas indulged in more temperament than any of the others. Although the audience could endure fewer sobas, they would not change her appearance, for Mrs. Dalton was a satisfying materialization of the expected.

Aside from an Anglicised pronunciation, A. Hylton Allen played with commendable care and intelligence. His final scene with his mother was entirely right. J. Harry Benrimo measured the villain correctly and blackened him with unbelievable selfishness, relieved only by his offer to pay his own bills.

If New York doesn't like Keeping Up Appearances, it misses a good thing. The play moves slowly but logically, delicately but thoughtfully, and it shows so much intelligent care that it deserves success.

## Fifth Avenue Theatre—The Oath.

Dramatic sketch in one act, by Seumas MacManus, adapted by Frank Keenan. Produced on Oct. 17, by Frank Keenan.

Neil O'Donnell..... Frank Keenan  
Neil O.G. O'Donnell, his son..... John Carmody  
The Stranger..... Charles Malles  
Police Officer..... Charles Gerard  
Carolyn, constable..... John O'Brien

The Irish sketch which Frank Keenan presented last week at the Fifth Avenue Theatre, attracts more than casual attention because of its literary competence and because of the histrionic skill with which Mr. Keenan embellished it. The narrative is soon told. Old Neil O'Donnell, ever since the Orangemen killed his father in one of their riotous celebrations, bore a bitter enmity toward them. For a while he had even resolved to avenge the deed, until gentler influence prevailed. Consequently he tried to persuade his son not to go down into the town on the anniversary of the event. Young Neil was not to be deterred, however; so away he went. Some time later a breathless stranger staggered in, wildly begging a refuge from pursuing police. This old Neil granted, only to learn from the police that the man had murdered young O'Donnell in a brawl. Sending the officers on their way, he called the murderer out and confronted him, intending to claim blood for blood until it occurred to him that the man's guilty conscience could inflict a more terrible punishment than any one else could. So, he bade the man depart to safety.

From Mr. Keenan, one always expects finished acting, for he never gives less. He lags neither physically nor intellectually in his impersonation of the old Irishman; it is all on a high level. Such a tremendous climax really needs a longer rising action to rouse the audience enough; it passes almost before its effect

strikes home. Mr. Keenan, however, has met this defect with skill and strength.

The support is excellent in every part. John Carmody makes the audience feel his careless, light-hearted youth; Charles Malles, the cringing suppliant, is all too real in his desperation; and even the two microscopic roles are more than adequately done.

The weakness of the sketch, if weakness it has, lies in the tenacity of its drama. If the spectator does not submit quickly to the sway of the action, he is lost, for he will remember that it is only pictured action. Mr. Keenan has done all in his power to make the illusion perfect.

## At Other Playhouses.

PLAZA.—David Belasco and H. C. De Mille's The Charity Ball was given an excellent revival last week by the Vale Stock Company. Particularly good in their respective roles were Louise Vale, John Flemmings and Teresa Dale. The cast: John Van Buren, Frederic Sumner; Dick Van Buren, George J. Morgan; Judge Peter Gurney Knox, Earle Mitchell; Franklin Cruger, Jack Daley; Mr. Creighton, Al. Loraine; Alec Robinson, John Flemmings; Mr. Betts, Harley Gilmore; Paxton, John Roche; Jasper, Henry Heuer; Cain, Beryl Pullman; Ann Cruger, Louise Vale; Mrs. Van Buren, Katherine La Salle; Bess Van Buren, Lydia Dickson; Mrs. Camilla de Peyster, Camilla Crume; Thyllis Lee, Teresa Dale; Sophie, Grace Cline Hopkins. This week, The Road to Yesterday.

ACADEMY OF MUSIC.—Darkest Russia, the four-act drama by H. Gratton Donnelly and Sidney R. Ellis, was the attraction last week at the Academy. Roles were assigned as follows: Alexis Nazimoff, Edward Lynch; Paul Count Nazimoff, John T. Dwyer; Ivan Barosky, Victor Browne; Constantine Karsicheff, Harry Fenwick; Nicholas Karsicheff, Lynne Overman; Colonel Septimus Cobb, William H. Evans; Ominsky, John J. Kennedy; Loris, C. Norman Hammond; Michael Helfman, Jack Bennett; Radaloff, Mr. Hammond; Guard, Perry Bostwick; Hanajaka, Jerry Keller; Asaf, James E. Davidson; Ilda Barosky, Priscilla Knowles; Countess Karsicheff, Mabel Griffith; Baroness Von Rhineberg, Corinne Cantwell; Olga Karsicheff, Anna Hollinger. This week, Charley's Aunt.

CIRCLE.—Cyril Scott in Rida Johnson Young's three-act comedy, The Lottery Man, played to pleased audiences at the Circle last week. The cast included, besides Mr. Scott, Louise Galloway, Robert Mackay, Henry Duff, Bertha Bartlett, Jennie Dickerson, Helen Lowell, Mary Leslie Mayo and Wallace Sharpe. The current attraction is Louis Mann in The Cheater.

GRAND OPERA HOUSE.—Henrietta Crossman, supported by Walter Green, Wright Kramer, Marian Holcombe and Grace Carlyle, returned to New York at the Grand Opera House last week and delighted large audiences with Percy Mackaye's Anti-Matrimony. This week, The Spendthrift.

CITY.—Montgomery and Stone in George Ade and Gustav Luder's musical concoction, The Old Town, made its first reappearance since its original production at the Globe, at the Fourteenth street house last week. The big cast included, besides David Montgomery and Fred Stone, Charles Dox, Allen Crater, Eloise Reed, Genevieve Reed, Flossie Hope, W. J. McCarty, Lyndon Law, Mack Johnston, Nathalie Green, Harold Russell, Mack Whiting, May Ellison, Virginia Rendall, Lillian Hansen, Gene Cole, Ethel Tanguay, Marion Donn, Margaret Lucas, Estelle Baldwin, Charles Mitchell, Fred Perrine, Dorothy Bertrand, Clementine Dundas, Charles Dodge, Beatrice Liddell, Dorothy Marlowe, Ada Robertson, Elizabeth Hawman and Seppie McNeill. This week, Father and the Boys.

MAXINE ELLIOTT'S.—Maxine Elliott and her company in The Inferior Sex began a two weeks' engagement at her own theatre last week, preliminary to a long tour in the same piece. Miss Elliott will return in the Spring with a new play. With Miss Elliott in The Inferior Sex are Frederick Kerr, O. B. Clarence, T. Tamamoto, Felix Edwards, A. Mende, Bertram Grassby, George J. Stansbury and George Braidon. The Gamblers, by Charles Klein, will open at Maxine Elliott's on Oct. 31.

NEW YORK.—The Dollar Princess returned last week for a limited re-engagement at the New York. The company will soon start on its tour through the South. The cast includes Edward J. Connelly, Albert Hart, George Edward Ried, Donald Brian, F. Pope Stamper, Cyril Biddulph, Will West, Edwin Stone, Daisy Le Hay, Carroll McComas, Hilda Vining, Zena Curzon and a large chorus.

CARNEGIE LYCEUM.—Pilar Morin and L'Enfant Prodiges, by Michael Carre, are the attraction at the Carnegie Lyceum. Madame Morin is meeting with much success in furthering the cause of the silent drama. The cast is: Pierrot, Madame Pilar Morin; the baron, David Manning; Phryette, Nellie Grant; the father, J. Ardison; the mother, Regina Weil; the negro servant, Joseph Kilgour.

WEST END.—Forbes-Robertson in The Passing of the Third Floor Back played to a good house last Monday night at the West End Theatre. This beautiful production, complete in every detail, as seen downtown, met with pronounced appreciation by the Harlemites. The work of the entire cast was excellent and received the hearty recognition it deserved. Particularly pleasing, outside of the dignified and convincing performance of Forbes-Robertson, was the delightful acting of Lena Delphine, Mrs. Annerley, Haldee Wright and Molly Pearson. Allen Thomas, A. G. Poulton and Alexander Canay shared the honors among the men of the cast. Others in the cast were Kate Carlyon, Montague Rutherford, Phyllis Reiph, and David Powell. This week, Eddie Foy with Emma Carus in Up and Down Broadway.

## BLESSED BE NOTHING.

Oscar Hammerstein, having proved that he did not have personal property to the value of \$30,000 in January, 1908, has been released from the payment of \$482 in taxes. At that time he had \$25,000 on deposit and \$300,000 invested in furnishings of the Manhattan Opera House. Mortgages and other liabilities amounted to \$1,080,000. Few people realized Mr. Hammerstein's poverty. The Manhattan Opera House has been transferred to the Hammerstein Opera Company, of which Oscar Hammerstein is president, William Hammerstein is treasurer, and Edwin B. Root the only other officer.

## FOR MASCAIGNI'S WELCOME.

When Pietro Mascagni, the Italian composer, arrives in this country, Nov. 2, he will be met by about 7,000 of his countrymen, members of the various patriotic and civic Italian societies, who will go down the river to meet the incoming liner. A committee of arrangements has been appointed consisting of Henry Clews as chairman, John J. Freschi as first vice-chairman, Marquis Profero De Nobili as second vice-chairman and Cesare Conti as third vice-chairman. Headquarters have been opened at 53 Park Row.

## COLLEGE LIFE.

Charles Lovenberg offered a pretentious musical sketch, called College Life, at the Fifth Avenue Theatre last week. The company included eighteen persons, of whom Marjorie Dudley and Minerva Courtenay, the only women in the cast, were easily the stars. Miss Dudley has a beautiful soprano voice, which might well be utilized more in the sketch, and Miss Courtenay displayed a keen comedy instinct. The sketch is much like The College Widow. F. H. Young is responsible for the book, while Ned Highland and Mr. Lovenberg wrote the lyrics and music.

## OPPOSITION IN RICHMOND.

Greener Neal, described as "the man behind the money in the Wells theatrical organisation," has entered a protest, according to the Richmond Times-Dispatch, against the rental of the City Auditorium, Richmond, to the Shuberts for the Hippodrome traveling show. Mr. Neal threatens to go into the courts, and to urge before the State Corporation Commission the taking of the Auditorium as an amusement enterprise if the building is leased for regular theatrical enterprises.

## ON AN ENGLISH ESTATE.

Harry Corson Clarke and Mrs. Clarke (Margaret Dale Owen) have been living the "simple life" during August and September at Grayford Lodge, the home of Mrs. Clarke's aunt, who is the widow of the late Lawrence Oliphant, the celebrated writer. The estate is situated close to the sea near Worthing in Sussex, England. Mr. and Mrs. Clarke have visited almost every nook and corner in the South of England and will spend the month of October in Brittany.

## MAY ROBSON RETURNS.

May Robson, who has just concluded a twelve week's engagement at Terry's Theatre, London, with The Rejuvenation of Aunt Mary, arrived on the *Minnewaska*, on Monday, Oct. 24. Miss Robson carried a full company of players and a special scenic production. Her fourth American season in the same play will open at Jackson's Theatre, Bridgeport, Conn., on Oct. 28.

## KADIJAH COOPER, OF AUSTRALIA.

Kadijah Cooper, the Australian emotional actress who is now visiting this country under a privileged contract from her manager, Sir Rupert Clarke, likes America so well that she is going to produce a sketch, The Confession, which according to European criticism possesses unusual dramatic tenacity. Associated with Miss Cooper is Jack Chester, recently leading man in Sir Beerbohm Tree's company.

## IN THE INTERESTS OF STAGE CHILDREN.

A mass meeting in the interests of stage children will be held at the Astor Theatre on the afternoon of Oct. 31, at which plans will be suggested for bringing about reforms in the child labor laws in Massachusetts, Illinois and Louisiana. In these three States children are not allowed to appear on the stage, and a number of managers have felt the hardship this entails.

## REFLECTIONS.

Frank Daniels will play the principal role of the Judge in The Girl in the Train, and Sallie Fisher will become a member of the company.

Christy Matthewson and "Big Chief" Meyers, the star battery of the Giants, made their vaudeville debut yesterday with May Tully at the Victoria in a sketch called Curves and were greeted by a host of faithful baseball fans.

Marc Klaw returned on Monday from his trip to the Pacific Coast.

Felice Lyne made her American debut on Monday night at the Manhattan Opera House in Hans the Flute Player and made a very favorable impression. Nearly a thousand seats at reduced prices were filled by East Side amusement lovers, this concession following the example set by the New Theatre.



## MARVELOUS LIGHT EFFECTS.

Shown in The Blue Bird at the New Theatre  
—How They Are Achieved.

Those who have had the good fortune to witness the elaborate production of The Blue Bird at the New Theatre have been unanimous in praising the exquisite lighting of the principal scenes and the highly artistic manner in which the lighting of the theatre itself is controlled. Nothing like it has ever been done before, and it comes as a revelation.

The effects produced are mainly due to an invention of A. H. Hawkes, the chief electrician of the theatre. He has devised a new "dissolver" (for which he has applied for patent), capable of bringing on and taking off are lights in transformations by which gradual changes with these lights are for the first time possible. The wonderful general electrical equipment is, without doubt, the finest to be found in any theatre. The cost was nearly \$250,000, the switchboard alone, the only one of its kind in the world, costing approximately \$50,000. This complicated piece of mechanism is controlled by one man from a booth under the footlights, and is entirely automatic. Every light in the building is on a "dimmer," and can be controlled through resistance. A staff of thirty men, besides the regular "house crew" of ten men, are employed in making the various changes.

Among the most noticeable effects are: The change to light in scene I. This is effected by the walls of the cottage, being of crystal glass, lighted from the back. Forty are lamps are in use. At the entrance of the figure of Light two 50-ampere searchlights are used, and a chemical smoke effect. On the entrance of Water a "water effect" is thrown on the barrel as the figure emerges.

The Christmas Tree has a panorama 100 feet long, with 140 10-volt lamps, which come on and off gradually through graduation of voltage in a generator. In the night scene in the Fairy Palace bubbles (representing worlds floating in air) are lighted by two balcony stereopticons with an effect produced by a painted disc, which revolves in front of the light. This scene dies away into the fog scene for the misers' dance. This is lighted entirely from overhead and the sides. The scenery is not lighted at all.

In the second act, the Graveyard Transformation, done with the curtain up, is one of the most remarkable effects ever seen on any stage. It may be mentioned that the use of escaping steam to hide the mechanical effects strikes one as being out of place. The next scene is a change, in two minutes, to the Palace of Night. This beautiful picture takes the whole equipment. Forty are lamps of 110 volts (2,000 candlepower) are used. The blue medium is of such low radiation that great power is necessary to get the soft blue-gray tone characteristic of light, and a technical difficulty had to be overcome was that all light required had to be of the same quality, and hold that quality, as the light increased. During the scene a beautiful change is made to the Ballet of the Stars, in which the figures of the dancers are kept in shadow, while the doves they hold over their heads are illuminated with white searchlights. Two of these, practically the same as powerful ship searchlights, of 3,000 candlepower each, are used with this striking effect.

In the Land of the Future a pale-blue scene (where all the children about to be born were blondes, by the way), all lighting is from overhead, and the scenery is lighted up only by reflection. A poetical effect is that of the light dying away from the face of Father Time as the curtain falls on the darkened stage. This is done with a dissolver of special construction. Time's galaxy, with transparent silken sails, is lighted from the sides through the silk, producing a very ethereal effect, and the waving of the sail is done with compressed air, using chemical smoke and cloud effects to simulate the pink glow of dawn.

The New Theatre does not possess an electrical workshop of its own, and in order to produce the play in its present perfection the well-equipped factory of the Universal Stage Lighting Company was used. Mr. Hawkes is generous in his praise of the services rendered him by Kileg Brothers, the proprietors of the business. "They have been untiring in their efforts and have helped the theatre wonderfully with their artistic and practical suggestions," he said. Their wide knowledge of the art of stage lighting and their willingness to work themselves at all hours have largely contributed to the success of The Blue Bird. The six new border lights and footlights installed by the Universal Stage Lighting Company last summer have increased in efficiency at least 50 per cent.

## COMEDY CLUB NIGHT.

A large and enthusiastic audience attended the fourth annual Comedy Club entertainment at the New York Theatre Sunday night. Those on the bill included McKeehan and Chappelle, Grace Hagar, Lola Merrill and Frank Otto, Lily Lena, and Hedges Brothers and Jacobson. A souvenir programme containing the signatures of all those appearing on the bill was auctioned off. George M. Cohan securing it for the sum of \$250.

## BESSIE CLAYTON MAKES A HIT.

The American dancer, Bessie Clayton, who went to Paris a few weeks ago for study, appeared in the new annual revue at the Olympia, Paris, Oct. 22, and scored an immense hit in her three dances.

## INJURY FROM AN AMUSEMENT DEVICE.

Amusement parks throughout the country will be interested in a decision of Judge Addington, of Albany, N. Y., in an action brought against the proprietors of Maple Beach Park, to recover damages for injuries alleged to have been sustained by Joseph Eeivas in being thrown from a revolving table, an amusement device conducted at Maple Beach Park last June. The attorney for the park company claimed that the plaintiff knew when he went on the apparatus that he would be thrown therefrom; that was the particular purpose of the device, and that it was operated for the object of amusing not only the person on it but also the spectators; that the plaintiff assumed all the risks of being injured, and furthermore that the company had made all precaution necessary for the safety of its patrons and only those who exceeded the rules were in danger of accident. The judge agreed with these views and granted a motion for non-suit and dismissed the case.

## ACTORS' SOCIETY.

Death of St. George Hussey—News Notes From the New Quarters.

St. George Hussey, the well-known actor, died in Detroit, Oct. 9, and was buried in Greenwood Cemetery, Brooklyn, Oct. 13. She was born in Dublin, Ireland, but had been in this country for many years. At the age of sixteen Miss Hussey was starring through Ireland in Shakespearean repertoire, her greatest success being Lady Macbeth. She was brought to this country by the late Henry Miner as a European feature and starred here in Fun on the Bristol. The Tin Soldier, The House that Jack Built and Mrs. B. O'Shaughnessy. She is survived by her husband, Charles F. Lorraine, with whom she had been appearing in vaudeville.

Consternation and surprise greeted the delayed announcement a few days ago of the marriage of Irene Langford, one of the society's most diligent workers, to Josiah Huntington Fitch. The ceremony was performed April 8, 1908, by Alfred Lonsden, justice of the peace of Jersey City, N. J.

Her many friends are slowly recovering from the shock, are admiring her display of secrecy (a creditable showing for her sex) and are blessing the happy couple. Miss Langford is the daughter of the late Colonel Thomas Langford Irving and Emily Meighan, great-granddaughter of Lady Jane Blake of Korbey Castle, County Cork, Ireland, and niece of General Wickham of Richmond, Va. Miss Langford's non-professional maiden name was Beatta Irving. She made her debut on the stage with Henry W. Savage's The Beggar Student, and has since been prima donna with the Aborn, Barton, and Wiswell forces. Mr. Fitch is son of the late Josiah B. Fitch, at one time the greatest patent lawyer in the country, and brother to Arden Seymour Fitch, lawyer and dramatist. He is civil engineer for the Bronx.

Henry B. Harris has engaged Jessie Graham for the Chicago company of The Country Boy and Morris Burr for the role of John Burkett Ryder in The Lion and the Mouse.

## THE THUNDERBOLT.

The New Theatre has announced the complete cast in Arthur Wing Pinero's The Thunderbolt, to be given its first hearing in the United States Saturday evening, Nov. 12. This will be the third production of the season. The play is in four acts and is an episode in the history of an English provincial family. It was first enacted at the Haymarket Theatre, London, on May 10, 1908, with George Alexander and Mabel Hackney among the principals. Louis Calvert, who will appear as James Mortimore, took that part in the original cast. In the New Theatre's production Albert Bruning will be the Stephen Mortimore; A. M. Anson the Thaddeus Mortimore; Thelma Lawrence, the wife of Thaddeus; Ferdinand Gottschalk, the Colonel Ponting; Olive Oliver, the wife of Colonel Ponting; Olive Wyndham, Helen Thornhill; Frank Gilmore, Rev. George Trist; Ben Johnson, the solicitor Vallance, and E. M. Holland, the solicitor Elkin. Mrs. Harriet Otis Deilenbaugh will appear as the wife of James Mortimore and Mrs. Sol Smith as the wife of Stephen Mortimore. Others will be John Sutherland, Barbara King, Patricia Collings, Mary Doyle, Edwin Cushman, and Master George Clarke. Helen Reimer, the character actress, who has been made a member of the regular company, will play the part of Stephen Mortimore's wife during the brief Canadian tour.

## VIOLATIONS OF BUILDING CODE.

The Committee on Fire Protection of the City Club alleges that the Savoy Theatre in Thirty-fourth Street and the Dewey in Fourteenth Street have been altered in flagrant violation of the building code. The Savoy, erected in 1899 at a cost of \$53,000 for a music hall, was altered for dramatic productions and approved the following May, although its wooden floors remained. To legalize this approval the Board of Aldermen amended the building code in 1904 so it was not to be applied to theatres already in existence. Senator Timothy D. Sullivan is the principal owner in both properties.

## DEATH OF FRANK E. AIKEN.

A Long Prominent Actor-Manager Passes Away at His Home in New York.

The veteran actor-manager, Frank Eugene Aiken, died at his home in New York, Oct. 17, aged seventy years. Mr. Aiken was born in Boston, Aug. 31, 1840, and made his first stage appearance in that city in a stock company conducted by his uncle, George Wyatt. Later he became leading man for Mrs. John Drew's Arch Street Theatre Stock company, Philadelphia, and prior to the Chicago fire, in 1871, was manager of Wood's Museum and Hookey's Theatre in that city.

In 1873 he began starring at the head of his own company and continued for five years in that capacity. Mr. Aiken had appeared in support of many noted stars, including Edward Harrigan, John Drew, the late Mrs. Gilbert, and Maude Adams. Among the many productions in which he appeared were: Aftermath; or, Won at Last, at the Madison Square in 1877, playing Will Tracy; with W. H. Crane and Stuart Robson as Antipholus of Ephesus in A Comedy of Errors, at the Park in 1878; the same year as Ruy Gomes in My Son, at Wallack's; at Haverly's Fourteenth Street Theatre in 1881 as Arthur Rutledge in The Strategists; in 1887, at the Park, as Joseph Clifford in Pete; at Harrigan's, in 1888, as Philip Cogswell in Old Laverder, continuing there as Howard Ringgold in Waddy Goggan and Sir Robert Elliott in The Torsion. In 1889 Mr. Aiken, at the Theatre, appeared in one of his most famous roles, that of the Earl of Droncourt in Little Lord Fauntleroy. Other appearances of Mr. Aiken in New York were in Work and Wages (1891), with Joe Wheelock and Jeffery Lewis in Mr. Potter from Texas (1892), The Primrose Path, The Starbuck, with Mrs. Gilbert in Granny, with John Drew in De Lancy, with Maude Adams in The Little Minister, A Gentleman of France, On Parole, The House of a Thousand Candles, Papa Lebonnard, The Catpaw, A Woman of Impulse, Pudd'nhead Wilson, and last season at the New Theatre in Beethoven.

Mr. Aiken leaves four children—Mrs. Day Baker (Viola Aiken), of Brookline, Mass.; Mrs. George W. Stevens (Stella F. Aiken), of New York; Cordelia Howard Aiken, of New York, and Frank E. Aiken, Jr., of Fort Wayne, Ind. He was a member of the Players' Club. The funeral was held in New York and burial was in Mount Auburn Cemetery, near Boston, Oct. 19.

Milton Nobles sends to The Mirror this appreciation of the deceased:

The sudden passing of a friend, the ceasing of a friendship that has endured with increasing clarity and tenderness during more than a third of a century, is an experience that does not come to all of us; more is the pity. In 1871 Mr. Aiken engaged me for a minor position in his then famous stock company at Aiken's Theatre, Chicago. The acquaintance then began, became a friendship, that ripened into intimacy with, just fifteen years later, I engaged him as the leading actor of my touring company. At that time, 1886, he was one of the most perfect types of the modern gentleman on the American stage. Erect, graceful, dignified, a keen intelligence, perfect poise, a merry eye and an exquisite sense of humor, all of which qualities combined just interest and charm to characters frequently unsympathetic and often dramatically repugnant. If he never reached greatness he never sank to mediocrity. Any stage scope in which he figured was interesting to look as he was a part of it. The personal charm was omnipresent. This charm remained a distinctive characteristic of his age. And for this dear charm of personality those who knew him longest and most intimately will mourn him most sincerely. He belonged to that class of actors, now, unhappily, too rare, who were educated, trained and equally at home in comedy, tragedy, melodrama, farce and burlesque. But the actor we have always with us and to spare. Their vacant places are quickly filled and to-morrow they are forgotten. Yet men, real men, true men, true friends, true gentlemen, as rare as gold and Frank Aiken was one of them and all of these. By a day he has preceded us across the soundless river that flows eternally between dead yesterday and unborn to-morrow. What a bitter cry of grief and loss! He loved his great mother, Nature, and he is at rest on her bosom. The readiness is all, and he was ready.

MILTON NOBLES.

## ITALIAN OPERA NEEDED PATRONAGE.

A verdict of \$3,825.08 was found by a jury in the Supreme Court, Sept. 22, in favor of Gilmore and Tompkins, lessees of the Academy of Music, against Giuseppe Pinsuti, who promoted the Italian Grand Opera company at the Academy two years ago. The season of opera was to have been for nine weeks. The company lasted but two weeks. Gilmore and Tompkins sued for the rent.

## ELLEN TERRY'S RECEPTION.

Upon the occasion of Ellen Terry's first appearance at the Hudson Theatre on Nov. 3 she will be welcomed by a distinguished audience. The Reception Committee is headed by President and Mrs. Taft; Percy MacKaye is writing the salutatory poem to be read by some Shakespearean scholar, and the Rev. Percy Stickney Grant will present a memorial volume with an introduction by Kate Douglas Wiggin.

## WILLIAM DESMOND IN AUSTRALIA.

The Mirror is in receipt of a letter from William Desmond, who with Mrs. Desmond are on their way to Australia, where Mr. Desmond will be leading man for J. C. Williamson. The letter was dated Sept. 26 and was mailed from the Fiji Islands. On their return trip they will circle the globe. Mr. Desmond may be addressed at His Majesty's Theatre, Sydney, Australia.

## THE RECORD OF DEATHS.



Robert Barton Fahr, professionally known as Robert Barton, leading man of The Sins of the Fathers, was drowned while bathing at Wristonville Beach, near Wilmington, N. C., Oct. 14. Heroic efforts were made to save the young man by his friends, among whom was Thomas Dixon, author of the play, but the swift undertow bore him away. Mr. Fahr was born in Baltimore, Md., about twenty-five years ago, the son of Mr. and Mrs. William Fahr of 325 West Macberry Street, Baltimore, Md. He was educated at St. Alphonsus Parochial School, and after leaving school joined the stock company at Albion's Theatre, Baltimore, where George Fawcett and Percy Maxwell were leading men and women, respectively. Three years ago he joined the Human Hearts company, afterward playing in The Witching Hour and The Ring Master. Mr. Fahr played the role of Tom Norton in The Sins of the Fathers. His body was recovered Thursday, Oct. 20. The funeral took place Sunday morning at eight o'clock at the Church of St. Alphonsus. Telegrams, letters and flowers were received from many friends. The following professions were present: Thomas F. Dixon, George Fawcett, Mr. and Mrs. Fred Walton, Tonia F. Dixon, Misses Mary, Clara, Fizzley, Franklin Jones, Dr. Wilson, James M. Murphy, and Vincent Mayne.

George Maxwell, who died of paralysis at the home of his niece in Oshkosh, Wis., was born at Lockport, N. Y., in 1837. At various times in his life he was an actor, a volunteer agent, a cafe proprietor, and a volunteer in the fire department. As a member of Company B, Twenty-eighth New York Regiment, he served in the Civil War, and was promoted to a lieutenant. As an actor he supported Cushman, Forrest and others of the past generation, and secured his own companies. His first wife, Fredericka, died in 1903; his second wife, Jane Fawcett, died in April of this year. He was a member of the G. A. R. and the Knights of Pythias.

Fred Arbogast, who was killed in Salt Lake City, Utah, by falling from the awning of the Colonial Theatre to the ground, a distance of twenty feet, was born in St. Paul, Minn., April 6, 1870, coming to Utah with his parents in 1873. He was an electrician at the Colonial Theatre, Salt Lake City. He was a single man and a member of the Elks.

J. Benjamin Devine, part owner of theatres in the Cahu circuit in New England, died at North Andover, Mass., at the age of thirty-eight. He was educated at Salem, his native town, at Holy Cross, and at Boston University Law School, and practiced law in Salem. He is survived by his widow, two children and a brother, Charles.

Mrs. Maud E. Shreve, who died of heart disease at her mother's home at Washington, was known on the stage as Marie Gilman. Interment will be in Winnsboro, S. C. She is survived by her mother and her brother, Marion E. Gilbert.

Edward A. Rich, who died recently in Boston, was born in New York. He supported Joseph Froster, Dana Daly, and others. Later he was connected with the Charles Froster, Rich and Harris' houses in Boston. A widow and four brothers survive him.

John T. Hall, for the past two years associated with the Cato B. Keith Stock company, died in York, Pa., Oct. 16. He had previously been connected with the Yale attractions, Irene Adams, and Rosalind Loring.

Robert B. Shields, an animal trainer with the Frank J. Robbins Circus, was killed in Jersey City, N. J., Oct. 20, by "Queen," the 7,050-pound elephant. Mr. Shields was thirty years old and unmarried.

Mrs. Louise Morton Hendrix, widow of Dr. W. Scott Hendrix, died at the home of her daughter, Anita Hendrix Miller, in this city, on Oct. 19. The interment took place at Dorsetown, Pa.

Marietta Belle Stokes-Austin, who died on Oct. 19, was famous as a spectacular circus rider fifteen years ago. She was the youngest of several sisters who were noted for their beauty.

Mrs. Eliza Weatherbury, mother of Jennie and Helen Weatherbury, died in New York Oct. 4, at the age of sixty-four years.

## ANOTHER BANKRUPT.

Timothy D. Frawley, actor and Western theatrical manager, has filed a petition in bankruptcy for liabilities amounting to \$16,186. Among his creditors are James C. Wilson, William Gillette, and James O'Neill.

## SHUBERT TICKETS.

A motorcycle brigade of messengers will deliver in New York or Brooklyn tickets for any of the Shubert theatres which are ordered by letter or telephone. A box-office exchange is already in operation. No extra charge is made for the service of delivery.

## ALUMNI MEETING.

The Society of the Alumni of the American Academy of Dramatic Arts will hold a special meeting this week Friday afternoon from 3 to 6 o'clock, at their rooms, 1461 Broadway. All members and their friends are cordially invited.



## ACTORS' CHURCH ALLIANCE.

Local and National Headquarters, 550 Seventh Avenue, New York.

The October church service of the New York Chapter at St. Chrysostom's Chapel was one of special interest, for the preacher of the occasion was the Rev. Walter E. Bentley, prominently identified with the founding of the organization, for several years official visitor to the Chapters and the organizing secretary. Mr. Bentley's text was taken from St. John's Gospel: "All things that the Father hath are mine." Rev. E. S. Mitchell assisted in the service.

The Brooklyn Chapter held their second reception for the season at the Assembly Hall, Pierrepont Street, Friday, Oct. 21. Interesting reports were received from the various committees, and an excellent programme was provided by the entertainment committee. The Chapter has announced a progressive euchre for Oct. 26.

The October reception for the New York Chapter was held at St. Chrysostom's Hall, Oct. 20, under the direction of the secretary, Mrs. May Kidder-Peace. An interesting programme was provided, including a piano solo by Miss de la Warr, who played the "Hungry Club Waltz," composed by herself. At the special request of the members present Mrs. May Kidder-Peace gave as a piano selection "Dance Caprice," by Grieg. This composition, one of the many productions of that noted composer, of whose works Mrs. Kidder-Peace has made a special study, was rendered with characteristic skill and expression and was warmly applauded. C. T. Catlin gave a brief address of welcome, speaking with special emphasis of the undertakings planned by the Alliance for the coming season.

An Alliance dinner suggested by the chairman of the joint ways and means committee, A. G. Heaton, and very heartily taken up by members of the Alliance, will be given at the Parisian Restaurant, Fifty-sixth Street and Eighth Avenue, Wednesday evening, Oct. 26, at 7 o'clock. Tickets are \$1. Friends and members intending to register for this dinner will report without delay at headquarters, 550 Seventh Avenue. Mrs. Maude Odell will be the guest of honor. A fine musical programme has been provided, and there will be addresses made by interesting speakers.

## A RUSSIAN ORCHESTRA COMING.

Klaw and Erlanger, through Andreas Dippel, are bringing to this country the Russian Imperial Balalaika Orchestra, consisting of thirty musicians, under the leadership and personal direction of W. W. Andreeff. The Russian Imperial Balalaika Orchestra have appeared at the Coliseum in London during the past season and during that engagement they appeared several times by royal command before the late King Edward.

The balalaika instrument is three-stringed (not unlike the guitar) and is played without the use of any accessory. It is especially adapted for the rendition of the Russian folk songs, but even the masterpieces of Glinka, Tschalkowski, Beeethoven and Liszt are effectively interpreted on this instrument. As far back as 1895, W. W. Andreeff was granted the right under the august patronage of His Imperial Majesty the Emperor to name his orchestra. The Great Russian Orchestra, Andreeff and his orchestra will arrive in New York about Nov. 23 and their first concert will be given at the Carnegie Music Hall on Nov. 28. The engagement of the Russian Imperial Balalaika Orchestra will be limited to eight weeks, as by command of the Czar of Russia Andreeff and his orchestra are required to play before him and his court.

## REVIVAL OF AN OLD FAVORITE.

Christopher, Jr., a four-act comedy, which was produced with great success ten years ago by Charles Frohman, will be produced on the evening of Oct. 28, at Terrace Garden, by the Harlem Dramatic Society, a dramatic club, which by its good work during the past few years, has won an enviable reputation in the world of amateur theatricals.

The Thespians who will portray the characters in Christopher, Jr., are Walter B. Osterman, Lotta Crabtree, Emanuel Smallbach, Jeanette Ehrlich, Frank Martin, Elsie Vander Beugle, Mr. and Mrs. Victor Lopez, Harry Brummer, Edward Moss, Frederick M. Gottlieb and William Schmidt.

The work of this society in the past has been confined largely to old English plays, and therefore the performance of Christopher, Jr. is branching out into a new field of endeavor, in which so far every indication points to success. The officers of the Society are: President, Walter B. Osterman; Vice-President, Elsie Rosenfeld; Secretary, Jeanette Ehrlich; Treasurer, Frederick M. Gottlieb; Critic, Emanuel Smallbach.

## NEW YIDDISH THEATRE.

Plans for a four story Theatre to cost \$170,000 and to be located on the East side of Extra Place near First Street, have been filed by George Kerster, architect. George P. Johnson is the owner and the lessee is Adolph Kessler, owner of the Thalia and People's Theatre, Yiddish houses, on the Bowery. The Theatre will have a seating capacity of 1744 and will also have a roof garden.

## DEATH OF A VETERAN PLAYER.

William H. Bokee, for many years a prominent heavy and character actor, died in St. Vincent's hospital, West Brighton, Staten Island, N. Y., at 9:50 p.m., on Oct. 17, from a complication of ailments with which he had long been afflicted. Mr. Bokee had been a guest at the Actors' Fund Home since 1905, and continued there until within a few weeks of his demise, when he was removed to the hospital.

Mr. Bokee was born of excellent parentage, in Baltimore, Md., Jan. 10, 1824. His father was a large crockery dealer on Howard street, but young William preferred theatrical to commercial life, and at a very early age, became a full fledged stage plan, rising rapidly in his profession, acting in the best of stock and traveling companies, and supporting the foremost stars of his day. He began his stage career in the monumental city, where he was long under the management of the late John T. Ford. He had a most rapid study and a very retentive memory, which appeared to continue unimpaired to the day of his death. Owing to ill health he retired from the stage in 1903. Mr. Bokee is survived by three near relatives, two sons, Edwin and George, and his brother Morris.

The funeral took place on Oct. 20, from the house of his son Edwin, 2905 Parkwood Avenue, Baltimore, Md., and was conducted by the Rev. Dr. Wightman, a retired minister of the Methodist Episcopal Church. Interment was in London Park Cemetery. The obsequies were in charge of his lodge, Independent Order of Odd Fellows, of which the deceased was a member.

## EDWIN T. EMERY'S ACTIVITIES.

At Pantages' Theatre, Sacramento, Cal., on Oct. 9, Edwin T. Emery made his fourth new production this season, Le Tragede de Egypte, featuring Verna Mercereau, the Spanish dancing actress. This act will play the entire Pantages time and will then appear at the Teatro Principal, City of Mexico, with Vera Cruz and Havana to follow. Frank Hooper is the business manager and Ben. Barnett, the Musical Director, for Mr. Emery, who has eclipsed all his other productions in the presentation of this act. This is the first American appearance of the beautiful and talented Miss Mercereau.

The Revel of the Norsemen is in active rehearsal and will be offered about Nov. 20. This will be the last Emery production to be made in the West. Mr. Emery, after a visit to Mexico and Cuba, will open his production offices in New York City.

Jean Nesbitt Howard has rejoined Edwin T. Emery's production The Game of Love, playing her original role of last season.

## BUSY BEULAH POYNTER.

Beulah Poynter has secured the exclusive rights to Edward Eggleston's novel, "The Hoosier Schoolmaster," from the Eggleston estate and at present is making a four-act comedy drama from it. Miss Poynter's Lena Rivers is playing in the South, this being its fifth season, and her new play, The Little Girl That He Forgot, in which she is starring, is proving as successful as her former vehicle.

Mildred Jeannett, who plays the part of Bessie Holly with Miss Poynter celebrated her sixteenth birthday on Oct. 15 by inviting all the children on the stage after the matinee and served refreshments to them. Miss Poynter has had so many requests to appear as Juliet that she is contemplating a spring tour of Romeo and Juliet. John Bowers will be seen as Romeo and Joseph Kelvin as Mercutio.

## MATINEES FOR YOUTHFUL ASPIRANTS.

Gerhardt Hauptmann's The Coming of Peace, a play in three acts, will be presented for the first time in Chicago for two matinees in the Bush Temple Theatre under the direction of Edward Drorak with his students in the School of Acting of the Bush Temple Conservatory, Chicago. The matinees will take place on Wednesday afternoon, Nov. 2 and Nov. 9. Mr. Drorak will give weekly matinees with his students in the Bush Temple Theatre. It is his intention to devote the greater part of the time to plays selected from the pens of Hauptmann, Ibsen, Alexander Ostrovsky, Sudermann, Maeterlinck and others.

## MAY IRWIN'S COMPANY.

Rosalind Coghlan has been engaged by Liebler and Company for the part of Georgiana, in Getting a Polish, the comedy by Booth Tarkington and Harry Leon Wilson. This completes the cast which now includes, as May Irwin's support, George Fawcett, Frank Bizby, John Daly Murphy, John Junior, J. T. Chaille, Charles A. Gay, Albert Roccardi, Raymond Watson, Edward Liebert, Mary K. Taylor and Mary V. Hall. The first performance was given at Poughkeepsie, Monday night. After two weeks of getting together, Getting a Polish will come into New York.

## PRESIDENT TAFT ATTENDS PLAYS.

During President Taft's short stay in the city last week he found opportunity to visit three local playhouses. Monday evening, Oct. 17, he witnessed a performance of Get-Rich-Quick Wallingford at The Gaiety. Tuesday evening he went to The Empire to see John Drew in Smith and Wednesday evening he was at The Belasco, to see The Concert. In each Theatre the audience received him enthusiastically.

## ANNA PAVLOVA AND MIKAIL MORDKIN.

Anna Pavlova and Mikail Mordkin, justly celebrated as Imperial Russian dancers, appeared before a large and enthusiastic audience on Oct. 15 at the Metropolitan Opera House. Miss Pavlova, a slight, girlish young woman, went through, apparently with the greatest enjoyment, an extremely exacting programme. She is much more than a dancer, as that term is usually understood. She is an actress with a wide range of powers, and has the genius to indicate in "eloquent silence" the passing emotions of the part she is playing. She has none of the wooden grimaces and over-development that one generally associates with the highly trained dancer. She looks more like a high-spirited, laughing, good-tempered girl, dancing because that was her nature, and expressing through the limited medium of mere motion the feelings that another would convey through words or music. Her art is perfect; she dances as naturally as a bird sings. The art of M. Mordkin does not appear to be so spontaneous as that of his gifted associate, but he was extremely well received by the audience. A word of praise must be given to the excellent orchestra under Theodore Stier. The waits between the acts should be shortened, and the programme might be condensed without losing its effectiveness.

## AMATEUR DRAMATIC NOTES.

The Clarendon Dramatic Society, of Brooklyn, gave a very satisfactory performance of Nugget Nell at The Palm Garden, Brooklyn, Oct. 20. The cast was Roman Scholl, Leroy Newman, George Seewang, Frederick Schneider, Leo Gabel, John Eich, Henry L. Klinger, John Strickroth, Edward Dienst, Anne Goehring, Augusta Schwars and Lucretia Klinger.

The Members of the Majestic Dramatic Society, of Brooklyn, are rehearsing for their second performance of Men and Women, to be presented Oct. 31, under the direction of Joseph M. Collins.

The Jesters have been busily engaged during the past few weeks in making preparations for two productions. This enterprising association of Brooklyn amateur players, numbers among its membership some of the most talented Thespians in the borough. The Jesters have been specially engaged to produce The Legacy, Oct. 26. They will also produce The Three of Us, on Nov. 10.

## THE ALTAR OF DUTY.

Monte Bayly and Mrs. Bayly (Diana Hope) arrived last week from London and will appear in vaudeville on the United and Orpheum time in a sketch called The Altar of Duty. This sketch is the one called The Knife in which Arthur Boucherier and Violet Vanbrugh appeared in the music halls of London. Mr. Bayly claims that the sketch was original with himself and Mrs. Bayly and not a copy of the Boucherier-Vanbrugh sketch. Miss Hope is an Australian but for the past nine years has played in England in Her Good Name, which was first put on at the Imperial Theatre as a curtain-raiser for Mrs. Langtry's The Degenerates. Mr. Bayly is also acting as special vaudeville correspondent for the London Era.

## JULIAN EDWARDS' ARTISTIC EFFECTS.

The furnishings, pictures and bibelots which, with his charming hospitality and that of his gifted wife, helped to make "Sunnyside," Ludlow, Yonkers, the home of the late composer, Julian Edwards, so attractive a rendezvous of his associates in the music profession, will form part of an attractive and interesting sale at auction in the Fifth Avenue Art Galleries, 546 Fifth Avenue, this week. The collection includes a fine array of portraits of foreign musicians and an original MSS. score by Richard Wagner.

## NOBODY'S WIDOW.

Blanche Bates opened last night at the Euclid Avenue Opera House, Cleveland, in Avery Hopwood's new play, Nobody's Widow. In the company are Bruce McRae, Adelaide Prince, Edith Campbell, Dorothy Shoemaker, Rex McDougall, Henry Schumann, Heink, and Westroph Saunders. David Belasco went to Cleveland to supervise the opening performances.

## ANOTHER THEATRE FOR HARRIS.

H. B. Harris has leased the Walnut Street Theatre, Philadelphia, and will take immediate possession. He will book the house with his own attractions. At present Mr. Harris controls Jackson's Theatre in Bridgeport and the Hudson in New York. The Hackett in New York will return to Mr. Harris' possession next Spring.

## LAMBS CHOOSE OFFICERS.

After an exciting election at the Lambs Club Friday, Joseph H. Grismer was chosen Shepherd; Henry B. Harris, Treasurer; George V. Hobart, Corresponding Secretary; Fritz Williams, Recording Secretary; Thomas A. Wise, Boy, and Frederick Perry, Librarian.

## ZELDA SEARS' NEW PLAY.

The Nest Egg is the title of the new play by Anne Caldwell in which Zelda Sears will star. The tour will open Nov. 11, with the following cast: Frederick Burton, Robert Dempster, Julian Barton, William Young, Wayland Trask, Margerie North, Josie Harman, Evelyn Hall, Nellie Lindreth, and Zelda Sears.

## THE STOCK COMPANIES.

The Ferris-Hartman company is booked for forty weeks at the Grand Opera House, Los Angeles, Cal., opening Oct. 16 in Mary's Lamb.

Irene Myers will head the Grand Stock company, which opens at the Opera House, Reading, Pa., on Oct. 24, in The Vendetta, to be followed by The Belle of Richmond.

The Wolford Stock Company closed the Summer season, Oct. 10. Miss Wolford is in New York for a visit, and Mr. Paul is in Kansas City, booking time for a company he will put out in Nov., playing his own dramatization of a popular novel. Miss Wolford will be featured in the production.

Elizabeth Morrill of the Nickerson Stock Company at Independence, Kan., is duplicating the success she won in the North and elsewhere. She is very competent and much of the company's success is due to her efforts.

The Williams Hughes Amusement Company No. 1 has just completed nine weeks of special dates in Nebraska and Iowa. This company, featuring Edith Spencer, has gone into a Circle Stock of fourteen towns, playing each town regularly once every two weeks with a new bill and opening in the featured play of the repertoire bill, The Girl From Out Yonder. The company includes Delbert McDermid, Jack C. Mariowe, C. Charles Doole, Roland Sedgwick, Harry De Young, Harry Doran, Charles Stevenson, Edith Spencer, Dorothy Primrose, Mrs. C. Halland Merab Hinchliffe and F. J. Hetterick, manager. The No. 2 company on the same date, Oct. 17, also went on a fourteen town circle, having closed Oct. 15, a most successful season on Fair dates. This company plays a circuit of towns in Northeastern Nebraska and South Dakota, the No. 1 company in Eastern Nebraska and Western Iowa. The Northern company's roster is: Harry Dixon, Billy Martin, William McDermid, T. Earl Eastman, M. Buehler, Alice Hughes, Julia Nicolay and Mrs. Forrest with O. B. Nair as manager.

## CURRENT AMUSEMENTS.

Week ending Oct. 29.

ACADEMY OF MUSIC—Stock co. in Charley's Aunt—12 times.  
ALHAMBRA—Vaudeville.  
AMERICAN MUSIC HALL—Vaudeville.  
ASTOR—The Girl in the Taxi—1st week—1 to 8 times.  
BELASCO—The Concert—4th week—24 to 31 times.  
BROADWAY—New York—2d week—9 to 16 times.  
BROADWAY—Marie Cahill in Judy Forget—4th week—19 to 25 times.  
BRONX—Vaudeville.  
CARNegie LYCEUM—Mrs. Pilar-Morin in L'Enfant Prodigue—2d week—9 to 16 times.  
CASINO—Sam Bernard in He Came from Milwaukee—5th week—35 to 42 times.  
CIRCLE—Louis Mann in The Cheater—78 times, plus 8 times.  
CITY—William H. Crane in Father and the Boys—134 times, plus 8 times.  
COLONIAL—Vaudeville.  
COLUMBIA—Queen of Bohemia Burlesquers.  
COMEDY—Keeping Up Appearances—2d week—6 to 13 times.  
CRITERION—The Commuters—11th week—75 to 85 times.  
DALLAS—Baby Mine—10th week—73 to 80 times.  
EMPIRE—John Drew in Smith—8th week—55 to 62 times.  
FOURTEENTH STREET—Vaudeville and Pic-ture.  
GAIETY—Get Rich Quick Wallingford—6th week—41 to 48 times.  
GARDEN—The Rosary—1st week—1 to 8 times.  
GARRICK—Kyrle Bellew in The Scandal—2d week—6 to 13 times.  
GLOBE—The Girl in the Train—4th week—22 to 25 times.  
GRAND OPERA HOUSE—The Spendthrift—114 times, plus 8 times.  
HACKETT—Mother—8th week—55 to 62 times.  
HERALD SQUARE—Marie Dressler in Tillie's Nighttime—11 times, plus 82 to 89 times.  
HIPPODROME—The International Cup; The Ballet of Niagara; The Earthquake—8th week.  
HUDSON—Helen Ware in The Deserters—6th week—39 to 46 times.  
HURD AND SEAMON'S—Follies of New York and Paris.  
IRVING PLACE—Boccaccio—6 times.  
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.  
KNICKERBOCKER—Julia Neilson and Fred Terry in The Scarlet Pimpernel—1st week—1 to 8 times.  
LIBERTY—The Country Boy—9th week—43 to 50 times.  
LINCOLN SQUARE—Vaudeville and Pictures.  
LYCEUM—G. P. Hunter and Hattie Williams in Decorating Clementine—6th week—36 to 42 times.  
LYRIC—Madame Troubadour—3d week—17 to 24 times.  
MAJESTIC—Vaudeville and Pictures.  
MANHATTAN—Hans, the Flute Player—6th week—35 to 41 times.  
MAXINE ELIOTT'S—Maxine Elliott in The Inferior Sex—73 times, plus 9 to 16 times.  
METROPOLIS—Serenaders Burlesquers.  
MINER'S BOWERY—New Century Girls.  
MINER'S BRONX—Merry Maidens Burlesquers.  
MINER'S EIGHTH AVENUE—Girls from Dixie.  
MURRAY HILL—Queens of the Jardin de Paris.  
NADAROVA'S STET—The Little Damsel—17 times, plus 3d week—17 to 24 times.  
NEW—The Blue Bird—4th week—27 to 35 times.  
NEW AMSTERDAM—Madame Sherry—9th week—35 to 42 times.  
NEW YORK—The Dollar Princess—257 times, plus 2d week—6 to 16 times.  
OLYMPIC—Marathon Girls Burlesquers.  
PLAZA—Vale Stock co. in The Road to Yesterday—226 times, plus 12 times.  
REPUBLIC—Rehearsal of Sunnybrook Farm—4th week—25 to 32 times.  
SAVOY—Vaudeville and Moving Pictures.  
VICTORIA—Vaudeville.  
WALLACK'S—H. B. Warner in Alias Jimmy Valentine—165 times, plus 74 to 81 times.  
WHEAT—Kitty Gordon and Charles A. Hight in Alma, Where Do You Live?—5th week—20 to 28 times.  
WEST END—Up and Down Broadway—65 times, plus 8 times.  
YORKVILLE—Vaudeville and Pictures.



## STAGE EVENTS IN CHICAGO

**Mrs. Fiske's Continued and Exceptional Success—Dancing Week in the Theatres—An Abortive Injunction Proceeding—Colburn's Chat.**

(Special to The Mirror.)

CHICAGO, Oct. 25.—This is dancing week: Genee at the Illinois and troupes of Russian dancers at the Majestic and American Music Hall.

Our new arrivals are Chauncey Olcott, who was greeted by his usual big and cordial audience at McVicker's. The Penalty, in which Hilda Spong is starring, which was seen first last night at the Chicago Opera House, and The Naked Truth, which "ran one solid year" in London, and has Mr. Dixey as its chief actor at the Court. A houseful Saturday night started the management anxiously. More of The Naked Truth next week; also a further record of the other new offerings.

A suit for an injunction by Paul Armstrong and Wilson Misner, insurgent against the producers of The Deep Purple at the Princess, alleging that their play, not to mention them as authors, had been damaged by free and reckless editing of the lines, was started Monday and settled Saturday very soon after the arrival of George Tyler. I was told at the theatre that the rising authors sat down, withdrew their suit, and "allowed" the run to proceed. The case came up Saturday in court, and attorneys for Liebler and Company asked leave to appear again early next week and have the injunction dissolved.

Genee has been having her usual success at the Illinois, and The Bacchante Belles has been recognized as a rich production. The librettist has received so many vegetable bouquets in reviews of his efforts here in recent seasons that what was said about the book of Miss Genee's vehicle of 1910 was probably regarded by him as the nature of a bean shooting.

The Aviator, after discouragements in the past, when it was played under different circumstances, has been joyfully received in Chicago by the critics and the public. Manager Sam Lederer, of the Olympia, had his theatre filled three hours high last Friday night, and the crowd laughed and applauded constantly. The first night of the play at the Olympia there was a persistent demand for the author, James Montgomery, and he was at last induced to appear. Perhaps one of the reasons why The Aviator is so popular here and is favored by the public contrary to the cultured East, is that Wallace Edinger is playing the title part. He seems to fit it exactly. His comedy is a rare combination of skillful acting and human nature. He has the proper farce-comedy seriousness, and it is infectious. There is good acting also by Frederick Paulding, who plays the French flyer, by Robert Connors who plays Brooks, friend of the aviator, and by Jack Devereaux as his chum, Brown. Christine Norman, Emily Lytton, Osa Waldrop, and Irene Ward contribute to the women's share creditably, and the rest of the company is capable: Frank Currier, Samuel Reed, Edward Hegley, Ford Fenimore, Cantor Brown, Richard Webster, William Oeffman, Sydney Thorne, Nan Day, and others. The play is particularly full of causing laughter, and keeps the audience in great good humor.

The Deep Purple has been endeavoring itself more and more to its producers, through the box-office, and the rather small Princess is now filled at week end.

The Girl in a Train may follow Sarah Bernhardt at the Studebaker.

Merle Smith and Carl Randolph, two young men who were associated for five years in the box-office of the Bush Temple during that time's eminence as the home of the Players, have recently in the box-office of the Princess, have been separated by Manager M. H. Slinger, who has appointed Mr. Smith manager of the Golden Girl for its tour this season. Mr. Randolph has been promoted to be treasurer of the Princess.

The seat sale for the engagement of Sarah Bernhardt at the Studebaker, beginning her American tour, will open next Thursday, Oct. 27. Over 1,000 advance orders have been received by Acting Manager George Ade Davis of the theatre.

Next Monday The Commuters will open at Powers, and The Mikado, with Fritzi Scheff, at the Lyric.

The Marie Nelson Players made a conspicuous success in presenting Clyde Fitch's society play of The Climbers last week at the People's theatre, fully justifying all the pleasant things that the local critics have said of them. There was scarcely a weak point in the cast. Miss Nelson did especially well as Mrs. Sterling and displayed some fine gowns. Henry W. Howell, as Edward Warden, Arling Aline as Mrs. Hunter. All played with remarkable ease and force.

Cumberland '61 was the attraction at the College Theatre, where the stock company did excellent work, as usual. T. Edward McGilgan was probably most successful as Dirk Namett, a special mention can be made of William A. Grew as Gordon Frayne, Joseph Remington as Colonel Murdoch, Frederick Julian as Almslev, the Kentucky mountaineer, and Fred Langley as Lemmo, the idle New Yorker. While Virginia Keating was effective as the daughter of Almslev, and Marguerite Allen was quaint in the negro character of a mammy.

The Futurity Winner remains another week at the American Music Hall. Kingsley Benedict is playing "Crook" Chambers. George Hoy, the half-brother of Edna, the owner of King Solomon and Percival Lennon, the trainer. The race on the moving stage produces great applause at the American.

Victoria Galimberti, Giovanni Molasso, Mlle. Ovide, Mlle. Lilla and others are in the Russian dancing troupe at the American this week, with a "beauty ballet" of thirty. Wilfred Clarke, Neil McKinley, and Johnson Clarke, the ventriloquist, are also in the bill.

Imperial Russian Dancers are heading the bill at the Majestic this week, as well as the American Music Hall. Manager Lyman Glover states that this troupe of wonderful masters of their art was originally engaged for a tour of this country by Charles Frohman, and was secured for the Majestic engagement by a special arrangement with him. Lida Lapokowa and Alexander Vallenov, of Moscow, are in the troupe. Will Greasy remains a third week, with Miss Dyer, in Town Hall to-night. Mr. and Mrs. Jack McCreary are back again in the very funny rustic sketch. Lee Lloyd and Marie Fenton are also on the bill.

"Thirty years upon the stage," says Henry

Woodruff in a printed article, "carries with it thirty years of applause, thirty years of appreciation—that is the reason I keep on. The matinee maid may be surprised when she finds I have trod the mimic for so long a time," Mr. Woodruff is starring in The Gaiety this season, under Morion H. Slinger's management.

Richard Bennett, of The Deep Purple company at the Princess, gave a talk before the Dramatic League the other day. He told the league that this is a commercial age, but that there was hope for the drama so long as women took an interest. There is always hope for the betterment of any condition when women concern themselves in it.

Harry Ashlin, manager of the La Salle, says he is going to work out there certain progressive ideas about musical productions which he has gained during twenty-five years of experience. While Lillian Russell was playing here recently old residents recalled her school days in the city when she was simply Hattie Leonard. Her father was for years at the head of a large printing concern here, and her mother was a prominent woman soprano (Cynthia Leonard). Young Miss Hattie attended a private school in St. Louis, and one of her fellow pupils, Cora L. Richmond, the trance speaker and dramatic reader. Another was Cullie Bonney, daughter of the Hon. C. C. Bonney, president of the National Bar Association, and prominent as a Swedenborgian. Miss Bonney became a spiritualist and married Earl Whitney, a well-known newspaper man, who was this season correspondent at Boston for a number of years, later his correspondent in San Francisco and now a member of the Press Club here, with his active interest in this season naturally maintained. Mr. Marble took special interest in attending a performance of Miss Russell's play at Powers' and helping me review it in this column.

Burton Holmes is attracting crowds again to Orchestra Hall with his travelogue. His lecture on the Passion Play at Oberammergau seems to especially interest the public.

The bills this week: Grand Opera House, Mrs. Fiske in Pillars of Society; Princess, The Deep Purple; Olympia, The Aviator; Garrick, Choccolate Soldier; McVicker's, Chauncey Olcott; Lyric, Genee; La Salle, Sweetest Girl in Paris; Court, Henry Dixey in The Naked Truth; Colonial, Bright Eyes; Studebaker, Elsie Janis in The Slim Princess; Powers, Marie Tempest; Chicago Opera House, The Penalty with Hilda Spong; Lyric, The Gaiety; Lyric, Lower Birth 13; College, Rambo; Haymarket, Awakening of Helena Richie; National, Six Hopkins; Weber's, A Cowboy and Thief; People's, stock; Crown, School Days; Bijou, Outlaw's Christmas; Criterion, stock in melodrama; Marlowe, stock.

Mrs. Fiske interrupted her special interest in attending a performance of Miss Russell's play at Powers' and helping me review it in this column.

Gertrude Astor, the novelist, has been in the city to consult about the play she has written for Mrs. Fiske. The title is The Heroine. Mrs. Astor says it is the first play she ever wrote.

The farce-comedy Billy, expanded from Billy's Tombstones, the vaudeville playlet by Sydney Drew, is offered this week to the patrons of the People's. With Mr. Drew as the star the play had a run at the Court.

Three Million Dollars, with the names of Johnny Ford, Louie Adelman, and Ray Boyer in black type, is apparently accessible to the large audiences which have been attracted by it to the Chicago Opera House. Mr. Ford's dancing number in the first act and his Irish song and jig number in the last are both extremely popular; also May's old song, "Ginny, Keep Your Fingers," which she does cleverly.

Mr. Simon's troubles and burdens as the valet are sources of a great deal of laughter. There is a good deal of music in Three Million Dollars which the Chicago audience seem to like especially well, some good voices and attractive young women among the principals, including Dorothy Brenner, Carolyn Gordon, Ada Meade, Grace Griswold, playwright as well as actress, makes a capital fresh comedy character of the valet, and the play is rather more attractive than usual and is especially pleasant in dancing.

Marie Tempest and company are playing Caste at Powers'. It chiefly serves to show the star's special gift for comedy. Her Polly has received due appreciation, and William Village character, Graham Browne's Gertrude was praised.

Lower Birth 13, the new musical farce at the Whitney, by Joseph Howard, Colin Davies and Arthur Gillespie, has much in it to remind one of the success of several years ago at the La Salle. There are several original and handsome, or odd, Spolke numbers, and several "catchy" Howard tunes. One of them, "In a Bungalow," is extremely pleasing. It is staged with a great deal of popular detail and tends favor to the extent of a dozen or more encores.

The Illinois is founded on a story by Howard Whitney Swope about a young traveling man who is on his bridal tour. He meets some fellow drummers and they have a merry time playing poker in one part of the car while the temporarily deserted bride awaits the new benediction in her compartment. The new husband drinks too much and wandering back home through the car crawls into lower berth 13. Complications and misunderstandings reach a sort of climax when the newly wedded pair are put off the train (by the playwright) and are mistaken for home thieves. The woman is seized and put in the village jail, together with the porter of the Pullman car in which the incident of lower 13 occurred. The tangle is straightened out pleasantly in the last act, which transpires in the groom's new home in Kansas City. William Clifton plays the groom acceptably and sings with about the same success; Arthur Deming, the minstrel, makes the colored porter conspicuous and adds to the effect of his acting with his good voice in "coon" songs. Eddie Hume as the opera house manager, railroad station drayman, and jailer, created a consistent village character which he sustained carefully and skillfully in all scenes. The authors were not lavish in furnishing lines or situations for him, but he

## WHEN IN CHICAGO TAKE ADVANTAGE of the O-G SHOE HOTEL SERVICE

Do you know of any other Fashionable Shoe house in America which offers you the luxury of selecting your footwear and being scrupulously fitted in the ease and quiet of your hotel? It is a great relief from the turmoil of the great stores—and busy shops. You then doubly enjoy your shopping expedition or other diversion, secure in the knowledge that you are perfectly shod—correctly, daintily and comfortably.

Simply telephone us—"Harrison 6408," and you will be waited upon (at any hour you indicate) by a salesman or saleswoman of expert shoe knowledge, the highest fitting-skill, of conscience and of manners. TRY IT WHEN YOU NEXT VISIT CHICAGO.

"O-G Shoes Determine the American Fashions."

## O'CONNOR & GOLDBERG REPUBLIC BUILDING

Address for Interstate Orders  
Retail Store for Women 46 Madison Street in the Heyworth Building  
Retail Store for Women 203 State Street 2d Floor by private elevator

MEN'S O-G Shoes—205 STATE Street and 144 CLARK Street—Prompt, intelligent service

When away from Chicago secure O-G shoes by our remarkably efficient mail and express service. When in Chicago—visit the O-G Booteries, of course.

overcame the obstacles. His featured number, "The Scarecrow Maids," was one of the hits. Anna Fitzhugh was a handsome bride and she sang the lagging Howard music well. Her sister, Ruby Fitzhugh, with a somewhat better voice, helped to make the Bungalow number popular and acted the prima donna creditably. Charles E. Huntington played the sheriff well enough, and the veteran, Billy Robinson, after a roving greeting when he first appeared, contributed a good character as the station agent. The three traveling men seemed like real human beings as played by Gus Cohen, Emil Jerome and Harry Miller. Grace Sloan appeared as the Missouri girl, and John J. Kaufman, Anna Hansen, Harry A. Keeler, and John Fernock in other characters. Albert Campbell, former manager of the La Salle, is the producer. It is his first venture for many seasons.

Catharine Countess is starring this week, and Manager William Roche's Haymarket Theatre in The Awakening of Helena Richie, revealed to us first by Margaret Anglin and company.

Charles Dodsworth left the cast of Heroine, or Dickens' Christmas Carol, at the American Music Hall at the close of the first week, and the adapter, Tom Terrell, played the part last week. He announced that Mr. Dodsworth has been forced to retire by trouble with his voice. Probably the strain of two a day was too much, for Mr. Dodsworth gave a good, clear, strong reading, which could be heard well even in the back rows of the somewhat elongated American. Mr. Terrell' Heroine was rather more finished in the emotional climaxes, but hardly as excellent in enunciation and vocal force. But the homely little play of old England went just as well as before, and the audience gave it great applause at the close.

Silbert Hubbard drew thousands at the Majestic last week, as he did on the occasion of his former visit, when he made his vaudeville debut. He was not quite as happy in his remarks, and just why he had two large golden chairs and a stand with flowers in the stage centre, paying no attention to them, was not apparent.

Will Greasy has not written any vaudeville gem which will shine better than A Wyoming Whoop. It was thoroughly relished by the Majestic crowds. The character of the editor in this comedy, as he plays it, may make him and it a vaudeville classic.

## COLUMBUS.

**The Nigger Presented Here for the Second Time —Good Bill at Keith's.**

The Nigger played a return engagement at the Colonial street of 17 and attracted good business. Madame Kalich followed in A Woman of To-day to fair business. The Jolly Bachelors, with Stella Mayhew, are underlined for entire week of 24.

Richard Carle in Jumping Jupiter, with Edna Wallace Hopper, drew capacity business to the Great Southern 21, 22. Mr. Carle is a prime favorite locally and always hangs out the S. R. O. sign. Lillian Russell in In Search of a Sinner is underlined for 24, 25.

Richard Jose in Silver Threads and the Live Wire split up the week of 17 at the High Street Theatre. Business for both attractions was good.

Ethel Green, headliner at Keith's this week of 17, is one of the cleverest artists that we have seen here in months. Her songs are new and fascinating. She has forsaken musical comedy and taken up the line of vaudeville work that Alice Lloyd made famous, and truth to tell, she bids fair to outdistance the fair

Briton. George V. Hobart's Little Stranger received an ovation. The Empire Comedy Four, Walter Schrode and Louise Milroy, Anita Dian's monkeys, Fred St. Onga, and Ellen Hawthorne made up a bill of unusual interest. Manager Prosser announces Odiva, the diving Venus, for the week of 24.

JOSEPH RUSSELL HAGUE.

## JERSEY CITY.

**William H. Crane Renews Old Acquaintances —Edna May Spooner at Her Best.**

William H. Crane and co. were the attractions at the Majestic 17-22 to fine business, presenting Father and the Boys to well-pleased audiences. It has been many years since Mr. Crane appeared in this city, but he was remembered by many, and was warmly received. The play is a good comedy, well acted and staged, and Mr. Crane's acting was delightful, and as the serious-minded father to the gay sport of the race-track he is perfection. Mabel Penyear as Bessie, divided the honors with the star, and gave a masterly characterization of the loose actress. Harrison Ford and Sidney Blair of the sons were ideal. Emmett King as the Major was immense. Dan Oulley as the exponent of manly art was fine. Adele Clarke as the old housekeeper was natural and artistic. All the other parts were well taken care of. The Social Kiss 24-25. The Round Up 21-Nov. 2.

Forty-five Minutes from Broadway was offered by the Spooner Stock co. at the Orpheum 17-22 to very good business, and the co. gained new laurels. Edna May Spooner as Mary was at her best, and her singing voice was well utilized. The production was put on in a careful manner, and had been carefully rehearsed. Harold Kennedy was fine as Kid Burns. Philip Quinn, Everett Batteredfield, Nell Barrett, Florence Hill, Lella Davis, and Olive Grove were all well cast. The Great Day 24-25. St. Sims 21-Nov. 2.

The Lady Bachelors drew large houses at the Bon Ton 13-15, and put up a good all around attraction. Joseph E. Watson is the Hebrew comedian, and he is a quiet, natural, nervous, artistic and refined. The support was adequate. Dave Marion and his Dreamland Burlesquers were here 17-19 to packed houses. Mr. Marion is a favorite here, and as he always puts up a good offering he does the business. The burlesque is full of good music, and the star part of Hussy is a capital one, well played by Mr. Marion. His specialty of Roman Life is a fine one. The Dreamland Trio—Charles Maune, Francis Murphy, and Joy Graves—do a clever specialty. The chorus is a fine one. Hector Burlesquers 20-22. Broadway Gaiety Girls 24-25. Jolly Girls 27-29.

William D. Waldron is the affable treasurer at the Orpheum Theatre, and is fast making friends. The Academy of Music and Keith-Froster's Theatre are still packing them in daily with moving pictures and vaudeville. Manager Frank E. Henderson announces among the bookings at his Majestic Theatre: Three Twins, Thomas E. Shea, The Gentlemen from Mississippi, Max Hobson, The Traveling Salesman, The Third Degree, The Gayety Lady, Mrs. Wigm of the Cabbage Patch, and George Evans' Minstrels.

## Eyes Exposed to Artificial Light

Severe Red, Watery, Inflamed and Irritated. Murine Eye Remedy Soothes and Quickly Relieves. The Favorite Eye Tonic.



## REFLECTIONS

Mr. and Mrs. Tom Terries have come to this country to fill Winter engagements. Mr. Terries is now playing Scrooge. Mrs. Terries, who is an American by birth, will appear at the American Music Hall in a Medusa dance.

The Shubert company in Jim the Penman was disbanded when the play closed last Saturday in Philadelphia. Charles Richmond and Arthur Forrest will support Marietta Oily in The Price, a new play by George Broadhurst. Theodore Roberts will go with Charles Cherry in A Gentleman of Leisure, and Florence Roberts, Thurlow Bergen and Jeffery Lewis will join a Western company in The Price.

Walter Wellman, the aviator, and party have been "doing" the theatres. On Thursday evening he and a party of twenty-five attended the performance of Sam Bernard in He Came from Milwaukee, at the Casino, and the following night he was at the American Music Hall. Jack Irwin, wireless operator, and Louis Loud, assistant engineer with the Wellman expedition, will make a tour of the Morris vaudeville circuit. They opened in lectures at the American Music Hall Monday.

The Brooklyn Elks played an important part in the opening of the new Shubert Theatre last week. Former Sheriff William J. Butting, Past Exalted Ruler of Brooklyn Lodge originated the scheme of erecting a play house in upper section of the borough, and in his honor, as well as a compliment to Mr. Foy and Lee Harrison, who are Elks, the local lodge arranged a big theatre party for the opening night.

Sam Bernard gave a professional matinee of He Came from Milwaukee, at the Casino, Oct. 20.

George Newburn, the English impersonator, after terminating a successful engagement at the Colonial, Alhambra and Orpheum, Brooklyn, appeared Sunday, Oct. 16, at the Plaza and made such a hit that William Morris placed him in the American bill for the week of Oct. 24.

Mr. and Mrs. James G. Newton and Nancy Lee Rice wish through THE MIRROR to thank the many friends who were so kind at the death of their mother, the late Mrs. Belle Rice, as well as members of the White Hats and Manager John H. Stahl, of the Grand Theatre, Homestead, Pa., who closed both of his houses during the funeral ceremonies.

Charles Lander, who has been doing some excellent work in London, particularly in Shakespearean roles, has arrived in New York and would be pleased to hear from old friends.

Walter Cluxton has been transferred by Charles Frohman to the Marie Tempest's company of Caste, which opened at Philadelphia on Oct. 14.

William Malloy, who has been ill in a local hospital for several weeks, has recovered sufficiently to resume his duties as dramatic reviewer for the *Evening News* and *Express* of Boston, which he will represent in New York again this season.

Grace Merritt is meeting with a cordial reception in the far Western states, where she is playing the title role in The Blue Mouse. The press universally commends her clever work, and large audiences greet the play and young comedienne. Miss Merritt and company are in Seattle this week, and will follow with a week's engagement in Portland, Ore.

Adelaide Thurston was stricken with acute laryngitis and was unable to appear in Miss Annias at The Valentine, Toledo, O., on Oct. 15. As the result the play was not put on.

Priestly Morrison is responsible for the evenly moving production of New York at the Bijou.

A message from Reno, by Mark Swan and Charles Bernard, in which Violet Dale is being starred by H. M. Honkheimer, opened at the Collingwood Opera House, Poughkeepsie, N. Y., Saturday night. In the cast are Miles McCarthy, Osborne Searle, Gladys Claire, Florence St. Leonard and Josephine Dougherty.

Virginia Harned opened in Reno, Nev., in Herbert Bashford's The Woman He Married, Oct. 19.

Robert Warwick is to be Mrs. Leslie Carter's leading man in Rupert Hughes' new play, Two Women.

Thomas Tobin is the child-actor whom the Liebbers have selected for the part of Ben Bald. Eugene Ormonde will have the William in their new play, When All Has Role of Baron Kronstadt in the same play.

At Quana, Tex., the Quana Elks Lodge No. 1202 gave a ball with refreshments and music, evening of Oct. 12. Vernon and Childress Elks participating. The hall was filled to its utmost capacity, the occasion being the most talked of and largest entertainment of the local season thus far.

The Murat Theatre, Indianapolis, Ind., was inaugurated a motorcycle ticket delivery system to deliver tickets ordered by telephone. Three messengers are on duty from 10 a.m. until 6 p.m. daily. The first deliveries made were for the performance of The Jolly Bachelors, Oct. 17.

Various New York organizations are visiting other cities. The repertoire company of the New Theatre opened in Montreal on Oct. 24 for a two weeks' Canadian tour in The Merry Wives of Windsor and The Thunderbolt. The Hippodrome company, which opens in Philadelphia on Oct. 31, will add

a preliminary street parade to its attractions. The Metropolitan Opera company, including Farrar, Scotti and Martin, with Toscanini conducting, will present Madame Butterfly on Nov. 15 in Albany, the first appearance for years in that city.

Elevator service for patrons of the second gallery at the New Theatre has been inaugurated, since it was found necessary to open the gallery again.

Maudie K. Adams is to occupy a house in East Forty-first Street, which is being remodeled for her use at a cost of \$4,000.

An electric system for hoisting scenery, which does away with counterweights, has been installed at the Maxine Elliott Theatre.

The American Stage Society, for producing "dramas of exceptional merit and worth which are regarded as classical," was incorporated with the approval of Supreme Court Justice McCall on Oct. 10. Among the incorporators are Joseph W. Jacobs, John R. MacMartin, and Charles A. Miller. The opening performance will be given in Daly's Theatre on Nov. 13.

Sothern and Marlowe open their season with Macbeth on Nov. 4 in the Hyperion Theatre, New Haven, Conn. The itinerary includes a week in Providence, three weeks in Boston, four weeks in the Lyric Theatre, New York, and a tour of the Pacific Coast until July. In the repertoire are Macbeth, Hamlet, As You Like It, The Taming of the Shrew, and Twelfth Night. The supporters are Rowland Buckstone, Frederick Lewis, Sydney Mather, Albert W. Howson, Malcolm Bradley, Eric Blind, William Harris, Harry Turney, Alma Kruger, Norah Lamson, and Mary Chippendale.

Edna Archer Crawford opens with The Thief Company at Springfield, Mass., on Oct. 24, taking the place of Selma Herman, who is ill.

Orchestral rehearsals for The Girl of the Golden West have begun at the Metropolitan Opera House.

Adelle Ritchie has been perpetually enjoined by Judge Lacombe, of the United States Circuit Court, from singing "Every Little Movement," one of the musical numbers of Madame Sherry. Suit was brought by Al. H. Woods, Harry H. Frases, and George W. Lederer.

After 303 performances of M. Rostand's Chantecler at the Porte St. Martin Theatre, Paris, the play has been taken off.

Willard D. Coxe has succeeded Frederick Donaghey as general press representative for William A. Brady. Mr. Donaghey is now with the Liebbers.

Naughty Marietta, music by Victor Herbert and book by Rida Johnson Young, opened in Syracuse Monday night, Oct. 24. In the cast are Emma Trentini, Orville Harold, Madame Duchene, Kate Elmore, Harry Cooper, Viola Ellis, William Frederic, and Edward Martindale.

### NEW THEATRE IN SIOUX CITY.

A. B. Beall, former general manager of the New Grand Theatre in Sioux City, is to erect a new theatre in which the Frohman, Klav and Erlanger productions will be booked. Meantime, they will appear under his management at the Auditorium.

### THE KAISER PATRONIZES MUSIC.

Geraldine Farrar and Enrico Caruso have been invited to sing before the Kaiser. Tickets for Caruso's appearance at the Royal Opera House sold out in a twinkling and hundreds of would-be purchasers were away empty-handed after standing in line for hours.

### YOSBEL.

The evening dates for the first week of Yosbel are Nov. 21 and 26, and the matinees are Nov. 23 and 28. Prices for the evenings range from \$10 to \$25; for the afternoons from \$5 to \$15. This is the scale of prices charged for the premieres of Salome, Parsifal and Elektra.

### CARTERSVILLE, GA., THEATRE DAMAGED

The Greenwood Theatre at Cartersville, Ga., was damaged by fire to the extent of \$7,500 on Oct. 15, due, it is said, to defective electric wiring. House was valued at \$35,000 and owned by J. R. Smith and a syndicate of Atlanta business men.

### BROOKLYN AMUSEMENTS.

#### A Busy Week with the Stock Companies—The New Uptown House Opened.

Camille was the attraction at Payton's downtown house last week, where an exceedingly fine production was given by the Bijou Theatre stock company. The many friends of Marie Paye, the leading woman, have looked forward to this play as the one in which to bring out her ability to best advantage and her admirers were not disappointed, as her work was most praiseworthy and her interpretation of Camille was received with much favor. Claude Payton's Armand Duval was a masterpiece. Eugene Fraser's finished acting of the part of Count de Varville was decidedly clever. Harry E. McKee made much of the part of the father. William A. Mortimer was seen to good advantage in the role of Gaston de Blen. Edith Powers as Madame Prudence introduced some very lively humor and relieved the strain of the most tender situations. Marie Horton, Mabelle Estelle, Kate Fay, Frank Armstrong, and John H. Dillon were also good in their respective parts. Addison Pitt deserves praise for his excellent stage direction and for the elaborate stage settings, which were the finest seen so far this season. For this week the offering will be A Trip to Chinatown, which will afford good comedy parts for all the members of the company. The Blue Mouse was presented by the Cres-

## WANTS

Rates, 10 words 25c, each additional word 2c. Advertisements of a strictly commercial nature excluded. Terms, cash with order.

**A HOME** and kind treatment given dogs at very reasonable rates. Mrs. Rockwell, 38 Cottage Place, Eastwood, N. J.

**FOR SALE**—Copyright of popular song. Box 218, Meridian, Miss.

**LEASE**—For vaudeville. Two intense dramatic playlets. Character man, leading woman. Bookings assured. Author, Minna Office.

**STAGE DIRECTOR**—Sketch Bureau. Professional Coach all branches. Acts written around special talent; rehearsal studio; opening secured. Singers and clever people always in demand. Hallett, Knickerbocker Theatre Building.

**TO LEASE**—The big winner, Little Church Around the Corner; full line of printing. Marion Russell, care Minna.

**TWO ATTRACTIVE** modern Moving Picture Theatres for sale in Seattle, Wash.: good leases; best located in city, and the very finest equipment. Will sell best one party, or each one separate. Price on one theatre \$12,000, requires \$5,000 cash; balance on time. The other theatre \$8,000, requires \$4,000 cash; balance on time. Season for sale is owner has other interests and wishes to leave the city. Address F. O. Box 347, Seattle, Wash.

**WANTED**—A sketch team or single performer to introduce a brand new descriptive song. Bound to make a hit. Will correspond with the right people; no triflers. Box 1831, Billings, Mont.

**WANTED**—Tall, well-built, juvenile man; some leads. Send photo; state salary and full particulars; also man to assist stage-manager and play small parts. J. H. Oline, care Olla Smith, 512 Tenth St., Sioux City, Iowa.

cost Stock company 17-22, with Isadore Martin as the Blue Mouse. Miss Martin fairly revealed in the fun, and with her sweet voice and pleasing personality made a distinct hit from the time she pleaded for a kiss in the first act to the end of the third. George Allison as Augustus Hollett had a part which fitted him well. The predicaments that Charles Schofield as Mr. Llewellyn constantly found himself in were delightfully funny. He was eminently fitted for the part. Others in the cast worthy of special mention were Emile Melville, Gertrude Rivers, and Arthur Buchanan. The Easterner will be the attraction this week.

The Fighting Hope was the attraction at the Lee Avenue last week. Miss Phillips as Anna Granger had a keen conception of what was needed and brought out the full strength of the part. Joseph Girard as the erring husband gave his usual clean-cut performance, and Louis LeBlond as Burton Temple played the part up to just exactly what the author intended. Lee Sterrett as Marshall Graves and Charlotte Wade Daniels as Mrs. Mason handled the supporting roles in fine fashion. Mr. Payton will present at this Lee Avenue house this week A Bachelor's Household, with all the members of the company in good comedy parts.

A large and appreciative audience witnessed the production of Shall We Forgive Her by the Gus A. Forbes Stock company at the Gotham last week, and, judging from the box-office reports, it looks as if the company won the approval of the East New York theatrical community. As Paul Elsworth, Mr. Forbes won honors in the production. His playing was masterful and from every point of view he had command of every difficult situation. Marion Ruckert as the misguided wife was the most of her part. Ruckert, with the cleverness of her acting, especially in scenes where pathos creeps in, has won for her a warm niche in the hearts of her admirers. Louis Dean played Oliver West in a capable manner, while John Harold did exceptionally well as Neil Garth. Others in the cast who handled their parts in fine style were Evelyn Watson, Jane Stuart, Kate Woods Pike, James Kyrle McCurdy, Roy Phillips, Lawrence Harbord, and Al. F. Devitt. This week, The Blue Mouse.

The Phillips Lyceum Stock company last week presented The Power of Love. E. A. Turner as Dick Raymond and Phyllis Gilmore as Grace Belmont were well supported by the company.

Grace Fox and Ethel Milton, of the Lee Avenue Stock company, having week's vacation, paid a visit to the Bijou last week, and with the exception of an occasional tear, caused by the fine acting of Marie Paye, enjoyed the performance very much.

The Sam S. Shubert Theatre, the handsome new theatre in the upper Brooklyn section, opened its doors for the first time 17. Escherich Butting, president of the company that erected the theatre, gave all a cordial welcome. The orchestra, under the direction of Professor A. Springer, opened with the Star Spangled Banner, after which Thomas P. Peters, editor of the Brooklyn "Times," made a graceful speech. The opening attraction was Up and Down Broadway, headed by Eddie Foy and Emma Carus and supported by a host of well-known actors and actresses.

Madame X was presented last week at the Majestic. The leading part was played by Dorothy Donnelly and the entire company gave one of the best performances. This week, Lulu's Husband.

Freddie Wilson received a hearty welcome at the Montank last week, where he presented the Bachelor's Baby, supported by a capable company. This week, Is Matrimony a Failure?

The Aborn Opera company last week presented at the Academy of Music The Bohemian Girl, in the presence of a large audience. The fair scene was marvellously well staged and the introduction of the Tzigani Whirlwinds by a troupe of Arabs, aroused great enthusiasm. The cast included Blanche Duval, Bertha Shalek, James Stevens, and Mr. Gallagher.

The Spenchthoff was presented in Brooklyn for the first time last week at the Broadway, where it was received with hearty approval. This week, The Round Up.

A large audience welcomed the return of Cecil Spooner at the Amphin last week, where she presented her new rural comedy-drama, entitled The Fortunes of Betty. On Wednesday afternoon Cecil Spooner, assisted by Mary Gibbs Spooner and Edna May Spooner, held a stage reception.

Quincy Adams Sawyer was presented at the Grand Opera House 17-22. Al. Warner endeavored himself to the audience with his portrayal of the title-role, and his songs were well received.

## BUSINESS DIRECTORY

### SCENERY

#### THE NEW YORK STUDIOS

"Scenery of Quality for Theatres."

Now supplying Scenery and Asbestos Curtains to more Theatres than any other firm in the country.

Office: 1004 Times Building, New York, N. Y.

**M. ARMSTRONG & SONS.** Scenic Artists. Studio 240-251 St. Front St., Columbus, Ohio. The Oldest and Best Studio in America. Scenery for Theatres, Opera Houses and Vaudeville. First-class work guaranteed at reasonable rates.

**ORNSTON SCENIC CONSTRUCTION CO.,** Contractors and Builders of Scenery. Telephone, 1355 Chelsea. Office and shops, 300-310-12 Eleventh Ave., N. Y.

**THE O. H. STORY SCENIC CO., INC.** (Sumerville St.), Boston, Mass.—The best of trunk scenery. Drop curtains and productions. Asbestos curtains. Construction and stage supplies. Send for catalogue.

**HOWARD TUTTLE, Scenic Artist.** Contractor for all Stage Supplies, Asbestos Curtains, etc. 1200 Centre St., Milwaukee, Wis.

**THE P. DODD, ACKERMAN SCENIC STUDIO.** Painters and Builders of Productions. 157-75-81 Broadway Ave., Brooklyn, N. Y. City. Phone, 2400 East New York.

**SCHILL'S SCENIC STUDIO.** Columbus, Ohio. Scenery for Theatres, Road Companies, Vaudeville Acts, etc. I MAKE THE CHEAPEST AND BEST TRUNK SCENERY.

### COSTUMES, WIGS, Etc.

**A. KOEHLER & CO.** new at 234 Street, New York City. Theatrical Costumes. Large stock of historical costumes on hand.

**CARL A. WUSTL,** 40 Union Square, New York, between 10th and 17th Streets. Telephone, 874-2221, 1921. Theatrical and Masquerade Costumes.

### LITHOGRAPHERS and PRINTERS

**THE STROBBERG LITHOGRAPHING CO.,** Cincinnati—New York Office, Times Building, Times Square. HIGH-CLASS THEATRICAL AND CIRCUS PRINTING.

### THEATRICAL PROPERTIES

**SIEDLE STUDIOS,** 538 West 20th Street, New York. Theatrical Properties and Stage Accessories. Telephone, 750 Chelsea.

### THEATRICAL TRANSFER

**NATIONAL THEATRICAL TRANSFER** 240 and 242 West 27th St., N. Y. Scenery stored in absolutely fireproof building. Trucks always ready. Low Rates. Phone, 1908 Chelsea. WELLINGTON WALTON. HARRY P. SMITH.

**JOSEPH F. REILLY, Theatrical Transfer.** John H. Hoffmann, Bus. Mgr. Prompt and Reliable Service Guaranteed. 437-443 West 31st Street, N. Y. Phone, 2904 Chelsea.

## HOTEL CARDS

### HOTEL YORK, CHICAGO

50 E. 33d St., S. E. "L" 33d St. Station 1/2 block. Running water all rooms, 75c. to \$1.50 per day. \$2.50 per week up. Cafe connection; elevator, electric lights, private baths, 10 min. shopping district.

MR. and MRS. JULE WALTERS, Props. Douglas 406.

**THE HOTEL OWENS, N. W. cor. Sixth and Walnut Sts., St. Louis, Mo.** Established Seven Years. All modern improvements. A Particular Place for Parties. American Plan—Rates, single, \$3 and \$5; double, \$10. Kinloch (phone Central) 571-N. H. F. SADDK, sole "King of Ovens," Proprietor.

## THEATRE CARDS

**MOUNT CARMEL, P. A.,** Burnside Post Box, House W. H. PENNSYLV. Manager is open under new management and has open dates for road attractions. Write for time to W. H. PENNSYLV.

Gladys Durrell as the blind Alice held the sympathies of the audience. Others in the cast were Ida Marie Rogers, Harry J. Hollis, and Donald Harold. This week, The Climax.

Homer E. Mason, Marguerite Keeler and company in In and Out constituted the headliner at the Greenpoint last week. Others on the bill were Mr. and Mrs. Mark Murphy, Berry and Berry, the Bellboy Trio, Weston and Lynch, Hoey and Lee, and the Elton Polo Troupe.

Gus Edwards' Song Revue topped a lively bill at the Orpheum last week. For the second week of the regular season, the management of the Fulton put forward an excellent bill, the headline feature being The Monkey's Paw, with John Lawson in the title role.

Fald in Fall drew a large crowd at the Court Theatre last week. This week, H. H. Dudley, supported by Aida Overton Walker, and the Smart Set in His Honor the Barber. CHARLES J. RUPPEL.



## STAGE NOVELTIES IN BOSTON

**The Speckled Band Scores—Roosevelt Interferes with One Night's Audiences—Courtesies from Harvard—Benton's Gossip.**

(Special to The Mirror.)

Boston, Oct. 25.—Two decided novelties divide the interest in Boston this week—one the London melodrama entirely new to the local stage and the other a farce which ran for a year in New York and now moved to Boston. The melodrama was The Speckled Band—why will everyone make the mistake of calling it The Speckled Hen?—which packed the big auditorium of the Boston and made an instantaneous hit as far as its sensationalism was concerned. It has been questioned by some whether the episode would have their force in a house of this size, and especially if the lowering of the shade would not be insignificant, if not ludicrous. Nothing of the sort, nothing of the sort. The play has all the thrills of the original Conan Doyle story, and what more is needed? It has an admirable cast, with Edwin Stevens as Sherlock Holmes, but a detective of original ideas and an imitation of William Gillette in any respect.

Of quite a different vein is Seven Days, which opened at the Park with a house as large as could be accommodated. There certainly seems to be a bond of sympathy between the Park and the Astor in New York, and the new farce starts out with every ounce of the success which The Man from Home had last season. The lively new farce has all the originals but one of the New York run, and that particular one was replaced long ago, so that it is practically the original cast to all intents and purposes.

The Wolf is the only other newcomer of importance in town to-night, for at all the other houses there are repetitions of long continued successes. At the Grand Opera House, however, Eugene Walter's stirring play comes back to town for its second engagement and it has repeated the favorable impression which it made on the first leaving. Especially good is Mildred Hyland in the character of the heroine. She is a young Boston actress with many friends hereabouts, and her return after quite an absence was made a feature at this South End house.

Gertrude Elliott is in the last week of her engagement at the Shubert with The Dawn of a Tomorrow. This is rather surprising, for it had been expected that this play would remain here for a long time to come. The engagement was made that it was placed without a problem, but just the same the Christian Scientists took it to themselves and they liked it as did all who saw Miss Elliott's admirable acting. But at the end of the week it goes, and the attraction for the fortnight before the coming of Southern and Marlowe will be The Summer Widowers.

Another attraction to go soon is The Arcadians, which keeps up its good business at the Colonial, but will not be permitted to have the last season of its engagement for a year ago. It starts here for two weeks after this, and then will be succeeded Nov. 14 by Montezuma and Stone in The Old Town.

The Lily has its last week at the Hollis with David Belasco's company in the play. The feature of the engagement has been Miss O'Neil's declamatory speech at the end of the third act. That one bit of fiery elocution shows how she has improved under the Belasco regime, and it brings repeated curtain calls. Charles Cartwright makes an admirable father, but that special brand of father never can have any sympathy with the average audience. Julia Dean, Antoinette Walker, Alfred Hieman, and Oscar Magle also do admirably.

The Chocolate Soldier starts in at the Majestic with rising business and it is the best liked of all the comic operas seen at that house in a long time. One of the newcomers who came almost unexpectedly for the Boston engagement was Grace Drew, who had been scheduled for the Pacific Coast company, but Mr. Whitney sent her to Boston at the last moment and her hit as Madina warranted his judgment. The Fortune Hunter, as it now appears, will soon take the place of veteran in the length of run upon the local stage this season, for there is not the slightest let up in its big houses, and it certainly will beat the run of The Merry Widow at the Tremont, which has been the longest that the house has had in number of seasons. John Barrymore's drug clerk is a part that grows as one, and it is better than ever.

John Craig builded better than he knew when he took one of the George Cohan farces for the stock company at the Castle Square, and the first week of The Talk of New York has been a good one, and it was easy to see that it would be necessary to continue the run for a second week, which was done. Donald Meek has been so good as Victor Moore's successor that really Mr. Craig ought to try Forty-five Minutes from Broadway, and let Mary Young be Mary of the play.

The Family is in the second week of its stay at the Globe, where the scenes of heart interest are appealing to those who are hunting for heart interest. The cast is small, but well chosen, with John Westley in the leading character. Thomas Meighan has one of the best characters which he has played here in a long time, and Julie Herne and Mabel Bert take the honors for the ladies of the cast. In the new vaudeville bill at Keith's this week the attractions are: The Photo Shop, Albert Hale, Florence Noyes, Walter Stiles, Bixley and Pink, Ruby Raymond, Charles and Rose Coventry, and The Hickey Brothers. For the burlesque houses the changes of bill are: Gaiety, The Golden Crook, Howard Athenaeum, Polles of the Day and House olio; Columbia, The Merry Whirl, and Casino, Girls from Happyland.

One of the features of this week for Society Night at the Manhattan is the production of the Padgett, led by Mrs. Caroline B. Nichols. This was formerly a strong card

in the vaudeville, and used to play long summer seasons here at Keith's. The playing of the orchestra of women certainly will draw the front row-ites up to the big fair, which has interfered quite a little with the patronage of the downtown theatres.

Roosevelt, too, interfered with the Friday night audiences of last week, for when he came to town and gave a free political talk with seats for about 4,000 free, it was easy to predict that the paying playgoers would be few and far between on that evening.

There was quite an interchange of courtesies between Harvard and the stage yesterday. James O. Saverly, president of the Harvard Players' Club, invited the leading man from the cast of The Lily at the Hollis to go through the University City with him. They met a number of the leaders, and were entertained at dinner there. In the party were Charles Cartwright, Oscar Magle, Alfred Hieman, Elliott Dexter, Walter B. Holden, Douglas Patterson, and Robert Nelson.

Charles A. Mendum, brother-in-law of John Drew and father of George Mendum, was acquitted by the jury in the United States District Court, last week. He took the stand in his own behalf, and denied any intent of using the mails in any attempt to defraud. The jury was out for six hours.

The body of Frank R. Allen, the old-time actor, was brought on from New York where he died last week, and buried at Mount Auburn. One of his daughters was Mrs. Day Baker, of Brookline.

Another funeral of interest to theatrical people last week was that of Edward A. Rich, who was better known as Abe Rich. He had been in the support of Dan Daly, Joseph Proctor and other stars, but more recently had been in the house staff of the Charles Frohman, Rich and Harris theatres in this city.

Theatrical people figured somewhat in the divorce courts here last week, and on one occasion Judge Pierce took exception to the residence of the people in this city, adding that actors were non-residents when the tax collectors came around, but were all right when wanted as witnesses in court proceedings. Reginald Wentworth Wells, of Winthrop, was granted a divorce from his wife, who was known on the stage as Blanche Curtis. Another case was that of William G. Rogers against Dolly M. Rogers, both in vaudeville. Rita Brummell, an actress, told of too many humiliations and too much cruelty which she could not stand, and the judge took the case under advisement.

Mrs. Edwin Arden was in Boston last week on a visit to friends.

Mrs. Sydney Booth, who has been here while her husband has been playing at the Shubert, has returned to New York.

Anne Fording Wolf has closed her house on Ashmont Street and gone to New York. Charlotte Hunt, who made such a success during her summer season at the Majestic with her own stock company, is going into vaudeville for a short season, opening at Keith's 31 in a comedy play, Down Under Difficulties, accompanied by James Horne and Florence Hale (her mother, Mrs. Jay Hunt). This is to be followed by Mrs. May's "Vol", a play written by herself, in which she plays every character. It is not a monologue, but is said to be a decided novelty in the line of protean drama.

H. Price Webber now plans to begin the tour of his Boston Comedy company Oct. 31, starting in Maine, where it will play through July and August, making a more extended tour than usual. Othello is going to be one of the first poteries produced by Henry Russell at the Boston Opera House in November.

An addition has been made to Girls at the Boston in the shape of a skit on the expulsion of the royal family from Portugal.

George W. Chadwick, the director of the New England Conservatory of Music, who has been engaged by Henry W. Savage to compose the incidental music of Everywoman, and out of compliment to him the first production will be made here.

George F. Heyer, manager of the International Amusement Company, with offices in Boylston, was sent to the House of Correction for two months by Chief Justice Balester in the Municipal Court. He appeared, and was held in \$200 bail. The complaint was made by George W. Cunningham, of Providence, R. I., who answered an advertisement in the papers of his city to get a position as treasurer with a company to go out on the coast. A deposit was called for of \$125, and he paid, but there was no company, and he had been unable to get the deposit back again. JAY BENTON.

## SPRINGFIELD.

**A Dull Week at the Court Square—Manager Breen's Successful Stock Season.**

Barring a Yiddish play on a midweek date, the title of which was Abele Ashkanazy, the week of 17-23 at the Court Square was empty. This hasn't happened for many and many an October. The week previous had sprightly Henrietta Crossman in her bright Anti-Matrimony play. Home, too, a new rural drama, and Elsie Ferguson back again with another new play, Ambition, a little better than A Matter of Money. The future, however, looks better. Coming are The Thief 24, 25, Girls 26, 27, and The Aborn Opera co. in The Bohemian Girl 28, 29. Elsie Terry was booked for Nov. 1, but shifted to Northampton, the Smiths and Mount Holyoke college girls being a factor in the change.

Poli's last week of stock, 17-22, was given to The Wolf, a successful performance following a week of The Fighting Hope. Manager Breen has the evidence of a successful stock season, in which he did what has never before been done here in summer stock, presented at

popular prices no less than six big successes that had never been seen in Springfield at any price. The seventh season of Vaudeville began 24, with Beatrice Ingram in The Duchess, and the Vans as headliners.

The Gilmores had the Widow Winkle Wynne entire week 18-23. Arrangements are developing to bring the Boston Grand Opera co. here Jan. 19 and Feb. 23. W. F. A. Engel is in charge of subscriptions. EDWIN DWIGHT.

## LOS ANGELES.

**The Melting Pot Aroused Much Interest—Fertis Hartman Engaged for Forty Weeks.**

The play and sensation of the week 9-15 was Walker Whiteside and his capable assistants in The Melting Pot. Intensely interesting and new in its ground work is this dramatic treat as was evidenced by the patronage during the engagement. Mr. Whiteside has only been here once before, and his return has been as great a success as the play itself; he is the embodiment of the character of David, and it would be impossible to imagine another assuming this role. Mr. Whiteside is supported by Dore Davidson, Hubert Wilke, Will D. Corbett, Robert Whitworth, Louise, Madeline, Alice May, Leonora Von Ottinger, all clever in their respective parts, and especially so is Florence Fisher, who seemed to live the actual requirements of the role of Vera Revendal; Miss Fisher's attractive speaking voice was another treat not to be forgotten. The Prince of Wales for 18-23.

After three weeks of darkness the Mason opened 10 with Rose Stahl in The Chorus Lady, doing a splendid week's business. Miss Stahl was here a year ago in the same play, and made as much of a hit then as she has this season. The Prince of Wales for 18-23. This house will be dark again for two weeks, when it is promised attractions will follow one another without a break. May be so, for Mr. Klaw was just here the past week, he had quite a conference with Will Wyatt, the present manager of the Mason.

The Shubert's attractions this year are going to be the Majestic and the Auditorium with the Syndicate attractions still booked at the Mason. Both factions announce in advance some clever offerings, and it is to be hoped that neither will suffer, however, the problem of patron support and nightly attendance at the legitimate houses due to the counter attraction of four vaudeville houses aside from the Orpheum and three first-class picture houses with a seating capacity of 500 each and packed afternoons and evenings; also not to mention a dozen other and cheaper places of amusement in a matter for serious consideration, which will answer for itself as the winter months roll by.

Our New Minister arrived at the Auditorium 10 and, owing to the large attendance the first night packed up and left.

The Substitute in the bill at the Burbank 9-15, drawing packed houses nightly and pleasing all. It is capably handled by the Burbank Stock co., furnishing plenty of fun and romance with detective cunning on the side. The Eternal Three will be staged 18-23.

The Ferris Hartman co. returns from San Francisco, opening at their old stand the Grand Opera House 10 in Mary's Lamb. The engagement is for forty weeks, and Mr. Hartman will bring with him a new musical comedy, together with some new material. An increased chorus and orchestra together with many new musical successes is promised.

A monster benefit for the sufferers and the families of the recent earthquake disaster will be held at the Auditorium 20 afternoon and nearly all of the houses in the city will contribute to the long and attractive programme. Boxes and lodges were auctioned off at high prices, and seats are bringing \$5 apiece. At this writing over \$4,000 has been raised, and as the house seats 1,000 people and there are not five days remaining in which to sell seats a much larger sum should be raised. With this \$8,000 over \$20,000 has been raised by subscriptions and otherwise for the sufferers.

The new Orpheum on South Broadway is assuming definite shape, and as nearly all of the steel is in place the time for completion will not be far distant.

Levy's Cafe Chantant is fast becoming quite a vaudeville restaurant; splendid bills are being served, and the house is packed, and one to secure a seat in the evening without having engaged same in advance.

Pantages' new vaudeville house on Broadway, which has been open for just two weeks, is packing the house at each of the best performances, giving a fine and interesting evening. The programmes are clever and offer good entertainment. DON W. CARLTON.

## WASHINGTON.

**Business Not Up to Expectation Last Week, but Promises Better—The Attractions.**

WASHINGTON, Oct. 25.—The past week did not measure up to managerial expectations, notwithstanding the appearance of such attractions as Lew Fields' The Summer Widowers at the Belasco, Arsene Lupin at the National, The Third Degree at the Columbia, and The Man of the Hour at the Academy of Music. The coming last week and in every instance most gratifying and better results are largely expected.

Raymond Hitchcock had a large audience's strong appreciation in George M. Cohan's, The Man Who Owns Broadway, at the New National Theatre. This is Mr. Hitchcock's first appearance in two seasons. The important roles are in the artistic keeping of Flora Zabella, Mildred Elaine, Lella Rhodes, Gertrude Webster, Frances Lieb, John Hendricks, Leland Starnes, Armand King, Curtis Shiple, Ralph Harlan, and Mark Sullivan. Next week Henrietta Crossman.

A welcome was extended to James T. Powers, who hasn't been seen here since the Blue Moon (two and a half years ago), on his opening at the Belasco Theatre in Havana. As Samuel Nix the boy Mr. Powers was in his element. A thoroughly well-liked support included Ernest Hare, Dave Andrade, Charles Prince, Arthur Demers, Donald Archer, Katherine Gemmill, Marie Flood, Cecile Mayo, Beanie Graham, Geraldine Malone, Hattie Arnold, Ermie Clark, Helen Deane, and next week Woodie Green-smith in Mr. Freddy and the Countess. Other attractions that follow include the Grace Van

Stoddard Opera company, Forbes-Robertson, and the Bessie Abbott Grand Opera company in Yucal.

Sidney B. Ellis' new star, Frank Adair, the Irish baritone in the drama The Iron King, a heart story of the industrial world, framed in comedy and song, appears at the Columbia Theatre to large appreciative audiences. The star scores a much blessing success in the role of Neil O'Donnell and introduces a number of delightfully rendered songs, numbering "The Girl We Leave at Home," "Cupid's Wireless," "Heart Strings," "Oh! That Waltz," and "The Song of the Heart." Charles A. Leder, the singing German dialect comedian, is permanently placed in the cast. Others of recognized ability are M. E. Jordan, Walsh Temple, Irma La Pierre, Marjory Fairbanks, Mary Green, and Leona Brown. Next week, The Old Homestead with Denman Thompson.

Thomas B. Shea commenced his annual engagement, which is always a notable one, at the Academy of Music in his new play, A Self-Made Man, to an audience that tests the capacity and which tendered the star a most cordial greeting. As Benjamin Clark the banker and husband of a misguided woman, Mr. Shea presents a difficult role played with rare skill and finish. Tuesday and Thursday evenings and Saturday matinee The Ball will be given, and on Wednesday and Saturday evening Mr. Shea will present the dual role of Dr. Jekyll and Mr. Hyde. The company in support is a strong one. Next week, The Mercy of Tiberius, followed by The Turning Point, Preston Glenn's play, Nov. 7; The White Captive, Nov. 14; St. Elmo, Nov. 21.

The Howard Theatre, for colored folks, will install during the current season a newly formed stock company, to weekly present musical comedy. The company will include performers formerly connected with the Williams and Walker and Cole and Johnson shows. The first offering will be My Friend from Dixie.

A most attractive programme is presented this week at Chase's where the programme is uniformly good. The bill presents Charles Leonard Fletcher and co. in Percival Knights one-act play entitled His Nerve; the foreign comedienne, the Amores Sisters, the Harry-Curtis bipane exhibition, with a graphic description of the science of aviation, by John W. Fleming; Billy Gaston and Lucille D'Armond in musical act; the black faced troupers, the Michel Sisters and the Kentucky Belles; Herbert Clifton, the English singer, and Regatta's Lilliputians.

The attendance at the burlesque houses appears well for the success of the week, coupled with the approval of the splendid bills offered. The Gayety presents Sam Howe's Burlesque in Love Makers in Africa, interlarded with a taking number of attractive specialty acts. The Lyman presents Sam T. Jacks Own Show, which gives the musical comedy bill to the good, with Katherine Pearl heading a capital company, that includes the inimitable comedian, Bob Van Osten.

The vaudeville attractions at the popular Casino Theatre for the current week present the Howard Comedy company in the farce Alaska or Bust; Tom Allen and company in the playlet, The Cow Puncher's Son; Sally Brown, illustrated songs; the Dancing Snowflakes and the Boston City Quartette.

The largest advance sale ever enjoyed by the Boston Symphony Orchestra is reported by Katie Wilson-Groom, local manager, covering the five subscription concerts to be given at the National Theatre Nov. 5, Dec. 6, Jan. 10, Feb. 11, March 21. The following soloists appear: Margaret, Keren Joseph, Hoffmann, Miska Miska, with Arthur M. Miska.

A novelty will be inaugurated by the Columbia Theatre management this week by the placing into service of a corps of messengers who will, without charge, make immediate delivery of any letter ordered by telephone, an action taken to obviate the necessity of laying out a salary. Willard Holcomb, who successfully dramatized Mrs. Augusta Evans Wilson's novel, "St. Elmo," has secured the dramatic rights to Anne Follows Johnson's series of children's stories called "The Little Colonel." Mr. Holcomb, who is at his home here, will soon be at work on the play, which is to have the title of the book.

Francis Wilson in The Bachelor's Baby will be the Thanksgiving week's offering at the New National.

The Washington Symphony Orchestra, Heinrich Hammer, conductor, commences its series of five Tuesday afternoon concerts at the Columbia Theatre Nov. 18. The soloists will be Richard Lorieberg, cellist; Edwin Hughes, pianist, and Herman Rakemann, violinist. JOHN T. WARDE.

## CINCINNATI.

**Robert Hillard at the Grand—The Cinnamon & I Well Presented by Forpaugh Players.**

Bertha Kallish in The Woman of To-day opened 24 at the Erie, with an excellent success. Robert Hillard in A Fool There Was is the attraction at the Grand. In the co. are Virginia Pearson, Barton Churchill, Winifred Burke, George Clark, Stella Archer, W. A. Hastings. The Cinnamon is the play put on by the Forpaugh Players at the Olympic. The presentation of this stirring drama is excellent and drawing crowded houses.

Homes and Juliet is the offering of the Holden Stock co. at the Lyceum. John Lane Cramer and Margaret Nellie being cast in the leading roles. The Orpheum has a strong bill this week, including Scrooge, a dramatic version of Dickens' "A Christmas Carol," presented by Charles Dodsworth and co. of twelve; Charles Lane and Elsie Brown in Kismet, Charles Vance, the Southern singer; McNamee's Nine Watermelon Girls, Olivette, the Man in Black, and Marjory and Francis. The main interest, however, centers in Society Swimmers, an aquatic spectacle put on by Cincinnati boys and girls.

The headliner at Keith's Columbia this week is Eva Tanguay. She opened there three weeks ago for a week's engagement, but was compelled to cancel her engagement owing to the condition of her throat. Others on the bill are Lottie Williams and co. in On Stony Ground, the Six Flying Bananas, the Bowman Brothers in a blackface act and others. Mary Miller's Secret, a new melodrama from the pen of L. B. Parker, is this week's offering at Black's. Miller's Americans opened at People's 23. A. J. McRAIR.

**TENS MAKE UP**  
**ABSOLUTELY GUARANTEED.**  
**NEW YORK CITY**  
**SEND FOR LIST OF**  
**Selling Agents**



## THE PHILADELPHIA STAGE

**The Echo Re-echoes—Jim the Penman—The Old Homestead—  
The Mikado—The Penalty Again in Town—The  
Land of the Free—Russian Dancers.**

(Special to The Mirror.)

PHILADELPHIA, Oct. 25.—Dessie McCoy in *The Echo*, properly called a "singing and dancing troupe," crowded the Garrick last week. On Monday night, for example, when the Athletic and Chicago Cubs baseball teams occupied the house, as guests of the management, there was not a seat to be bought as early as 7.30 p.m. That was the end of it, and it appears that it has kept up ever since; at any rate, it was capacity all week, and right well the attendance deserved. As to *The Echo* itself, it need not be referred to seriously. It was written to please the eye, ear and one's love for the amusing. There is something doing at all times, although its brightest periods are when Miss McCoy occupies the center of the stage. In every number she was recalled time and again, not only on the opening night, but at every subsequent performance. *The Echo* has established Miss McCoy as a prime favorite in Philadelphia. But Miss McCoy was not the only dancer in *The Echo*. Even "Grandma" Annie Yeaman had something to do in that line, and despite her years, she was as lively as a young colt. Tootie Pake, a Hawaiian island woman, gave an exhibition of native dances, assisted by three instrumentalists who played on native instruments, while the quartette dancing of the Misses Dolly and George White and Lena Ryan was equal to anything of the kind ever given in this city. The cast gave excellent support. *The Echo* remains this and next week, and will be followed for a week by Robert Hilliard in *A Fool There Was*.

The Three Twins closed their engagement at the Forrest Saturday night, and succeeded this week by Our Miss Gibbs, by the authors of *The Arcadians*.

Thurston, the magician, played to a good business at the Grand last week. He had many new tricks, and is conceded to be a proper successor to Henry Kellar. This week, *Place O'Hare* in *The Wearing of the Green*.

Next week, Thomas E. Shea in repertoire. *Jim the Penman*, with a star cast, did not attract audiences to the Adelphi of the last week, but last week the attendance during the last week of the cast, however, which was excellent in every respect, with the honors going to Theodore Roberts as the scheming Baron Hartfield. He was a character impersonation that has never been excelled in the part, not even in the old *Palmer* company. The audience recognized his perfect acting and was not slow in showing their appreciation of his efforts.

Charles Richman as "Jim," and Florence Roberts as Mrs. Halston, the former's wife, played the two trying roles with great power through out. *Thurston* was dignified and impressive as Arthur Forrest, and Arthur Forrest was clever as Captain Redwood, the sleepy detective. Jeffries Lewis, Louise Boudett, Stanley Whittier, Charles Halston, Frederick Emmetson, and Paylis Sherwood brought out most satisfactory manner all the time in their respective characters. One drawback to the success of the play was the shabby scenery and cheap properties of the last two acts. They were noticeable even to the novice. The engagement ended Saturday night. This week, *Robertson* in *The Passing of the Third Floor Back*.

Demian Thompson in *The Old Homestead* at the Chestnut Street Opera House attracted only fair-sized audiences last week. Mr. Thompson was the same old "Uncle Josh" of years ago, but the character was dignified and the depth of feeling and spirit that he had years ago. Many familiar faces were missing from the cast which carried *The Old Homestead* to its phenomenal success, and this was disappointing to the older part of the audience, who had attended the performance of the original company. To those who had never seen that grand old organization, the present cast made little difference, for it was well balanced and effective. *The Old Homestead* remains at the Opera House this week, and will then give way to Miss Janis in *The Slim Princess*.

The only new plays which come to the local theatres this week are *Our Miss Gibbs* to the Forrest and *Portia Robertson* in *The Passing of the Third Floor Back* to the Adelphi. *Francis Wilson* in his own comedy, *The Bachelor's Baby*, opened at the Broad, but it was here last week.

One of the few of the leading attractions which did a big business last week was *The Mikado* at the Lyric. Crowded houses were the rule during the week, and the cast was deserved. The fact that of the seven first-class theatres two offered musical attractions which played to big business, seems to indicate that Philadelphia theatregoers are still in the mood for that class of entertainment. The far as *The Mikado* is concerned, it has always been popular here, yet it was originally presented in this city as far back as the last week in August, 1885, by Harry Miner's Comic Opera company, at the Chestnut Street Opera House. Colonel McCull's and the J. G. Duff's Comic Opera companies, however, made the most pretentious productions of the opera at subsequent periods. Frank Howe, Jr., now manager of the Garrick and Walnut Street theatres, came here as advance agent of the Duff company nearly twenty years ago. The present production is excellent from the first act down. There was an enlarged orchestra, the costumes rich and harmonious in color, and the chorus well trained, the voices blending in the most pleasing manner. The engagement closed Saturday night, when it will give place to Lulu Glaser in *The Girl and the Kaiser*.

While there is no good moral reason that such a play as *The Penalty* should be offered to the theatre-going public, still it is not without its merits, although even it has always been popular here, yet it was originally presented in this city as far back as the last week in August, 1885, by Harry Miner's Comic Opera company, at the Chestnut Street Opera House. Colonel McCull's and the J. G. Duff's Comic Opera companies, however, made the most pretentious productions of the opera at subsequent periods. Frank Howe, Jr., now manager of the Garrick and Walnut Street theatres, came here as advance agent of the Duff company nearly twenty years ago. The present production is excellent from the first act down. There was an enlarged orchestra, the costumes rich and harmonious in color, and the chorus well trained, the voices blending in the most pleasing manner. The engagement closed Saturday night, when it will give place to Lulu Glaser in *The Girl and the Kaiser*.

While there is no good moral reason that such a play as *The Penalty* should be offered to the theatre-going public, still it is not without its merits, although even it has always been popular here, yet it was originally presented in this city as far back as the last week in August, 1885, by Harry Miner's Comic Opera company, at the Chestnut Street Opera House. Colonel McCull's and the J. G. Duff's Comic Opera companies, however, made the most pretentious productions of the opera at subsequent periods. Frank Howe, Jr., now manager of the Garrick and Walnut Street theatres, came here as advance agent of the Duff company nearly twenty years ago. The present production is excellent from the first act down. There was an enlarged orchestra, the costumes rich and harmonious in color, and the chorus well trained, the voices blending in the most pleasing manner. The engagement closed Saturday night, when it will give place to Lulu Glaser in *The Girl and the Kaiser*.

While there is no good moral reason that such a play as *The Penalty* should be offered to the theatre-going public, still it is not without its merits, although even it has always been popular here, yet it was originally presented in this city as far back as the last week in August, 1885, by Harry Miner's Comic Opera company, at the Chestnut Street Opera House. Colonel McCull's and the J. G. Duff's Comic Opera companies, however, made the most pretentious productions of the opera at subsequent periods. Frank Howe, Jr., now manager of the Garrick and Walnut Street theatres, came here as advance agent of the Duff company nearly twenty years ago. The present production is excellent from the first act down. There was an enlarged orchestra, the costumes rich and harmonious in color, and the chorus well trained, the voices blending in the most pleasing manner. The engagement closed Saturday night, when it will give place to Lulu Glaser in *The Girl and the Kaiser*.

While there is no good moral reason that such a play as *The Penalty* should be offered to the theatre-going public, still it is not without its merits, although even it has always been popular here, yet it was originally presented in this city as far back as the last week in August, 1885, by Harry Miner's Comic Opera company, at the Chestnut Street Opera House. Colonel McCull's and the J. G. Duff's Comic Opera companies, however, made the most pretentious productions of the opera at subsequent periods. Frank Howe, Jr., now manager of the Garrick and Walnut Street theatres, came here as advance agent of the Duff company nearly twenty years ago. The present production is excellent from the first act down. There was an enlarged orchestra, the costumes rich and harmonious in color, and the chorus well trained, the voices blending in the most pleasing manner. The engagement closed Saturday night, when it will give place to Lulu Glaser in *The Girl and the Kaiser*.

While there is no good moral reason that such a play as *The Penalty* should be offered to the theatre-going public, still it is not without its merits, although even it has always been popular here, yet it was originally presented in this city as far back as the last week in August, 1885, by Harry Miner's Comic Opera company, at the Chestnut Street Opera House. Colonel McCull's and the J. G. Duff's Comic Opera companies, however, made the most pretentious productions of the opera at subsequent periods. Frank Howe, Jr., now manager of the Garrick and Walnut Street theatres, came here as advance agent of the Duff company nearly twenty years ago. The present production is excellent from the first act down. There was an enlarged orchestra, the costumes rich and harmonious in color, and the chorus well trained, the voices blending in the most pleasing manner. The engagement closed Saturday night, when it will give place to Lulu Glaser in *The Girl and the Kaiser*.

While there is no good moral reason that such a play as *The Penalty* should be offered to the theatre-going public, still it is not without its merits, although even it has always been popular here, yet it was originally presented in this city as far back as the last week in August, 1885, by Harry Miner's Comic Opera company, at the Chestnut Street Opera House. Colonel McCull's and the J. G. Duff's Comic Opera companies, however, made the most pretentious productions of the opera at subsequent periods. Frank Howe, Jr., now manager of the Garrick and Walnut Street theatres, came here as advance agent of the Duff company nearly twenty years ago. The present production is excellent from the first act down. There was an enlarged orchestra, the costumes rich and harmonious in color, and the chorus well trained, the voices blending in the most pleasing manner. The engagement closed Saturday night, when it will give place to Lulu Glaser in *The Girl and the Kaiser*.

While there is no good moral reason that such a play as *The Penalty* should be offered to the theatre-going public, still it is not without its merits, although even it has always been popular here, yet it was originally presented in this city as far back as the last week in August, 1885, by Harry Miner's Comic Opera company, at the Chestnut Street Opera House. Colonel McCull's and the J. G. Duff's Comic Opera companies, however, made the most pretentious productions of the opera at subsequent periods. Frank Howe, Jr., now manager of the Garrick and Walnut Street theatres, came here as advance agent of the Duff company nearly twenty years ago. The present production is excellent from the first act down. There was an enlarged orchestra, the costumes rich and harmonious in color, and the chorus well trained, the voices blending in the most pleasing manner. The engagement closed Saturday night, when it will give place to Lulu Glaser in *The Girl and the Kaiser*.

which is from the pen of William C. de Mille, was given in *The Dramatic Mirror* last week. Louis Riccardi, president of the Garrick, in character entirely different from that in which the public is used to seeing him. His present vehicle carries him from plain comedy to a point where real dramatic art is essential, and in both he meets with success with the promise that he will improve in technique as he becomes more familiar with his new character. The supporting company was excellent. Gertrude Wolfe as the wife and little Edna May Hamel as the child were convincing. Marie Hudson as a Danish immigrant scored a decided hit. John V. Dugan as "Bump" Bunde, Dorothy Turek as Lucia Virgiani, and George Holt as an immigration inspector were capital. The present will be the last week of *The Land of the Free*. Next week, Harry Kelly in *The Deacon and the Lady*.

The Orpheum Players at the Chestnut Street Theatre revived in a most creditable manner last week that old popular comedy drama, *The Charity Ball*. Nothing was lacking in the production. It was well staged and admirably acted. Howell Hanson gave an intelligent portrayal of the rector. Marion Hagen was natural and effective as Ann Cruger, as was Leah Winslow as Phyllis Lee. Edwin Middleton and Fannie McIntyre successfully sustained the leading comedy roles of Judge Knox and Mrs. De Feyster respectively. Kathryn McDermott was charming as Colin, the waitress who plays an important part in the dramatic story. This week, *The Love House*.

Checkers was last week's attraction at the National. It was given in a pleasing manner. The cast included Harry D. Beaumont in the title role, Marjory Kingston as Portia, his stage sweetheart, and David Graham, Jr., as the race-track tout, who originated the role. This week, Quincy Adams Sawyer, to be followed next week by *The Queen of the Outlaw's Camp*.

Philadelphia will this week have an opportunity to decide for themselves between the swimming acts of Annette Kellermann and Rose Pitouff of Massachusetts, who heads a big bill at Keith's. Miss Kellermann became quite the rage when she appeared at Keith's on various occasions the past season. Now it is Miss Pitouff's turn. Considerable interest attaches to a comparison between the two swimmers. Others on this week's bill are Jack Wilson, who will appear in a bit of humor entitled *An Upraised in Darktown*; he will be assisted by Frankly Hart and Ada Lane; the *Vivians*, Ethel and Fred, and Leah Lane; Rayno's football dogs, Jarro, the Deonzo Brothers, an importation from Europe; James and Sadie Leonard in a satire on Bernard Shaw's *Caesar and Cleopatra*, entitled *When Caesar O's Her*.

It was rumored last week that the Elmerman's theatre, located at the corner of the Pennsylvania and Market streets, was to be converted into a vaudeville and picture house in the same locality. The reports have been strongly denied.

Dumont's Minstrels, at the Eleventh Street Opera House, are bringing out this week two new burlesques, one of the series of ball games, the other on the *Mikado*.

Griles is announced for an engagement at the Forrest, beginning week of Nov. 28. There is a probability that two vaudeville and moving picture theatres will be added to the already big list of theatres in this city. Certain purchases of properties the past week have been made, it is stated, for the purpose. One is to be built on Kensington Avenue for the Northwestern Amusement Company, at a cost of \$40,000; the other at Forty-first Street and Lancaster Avenue, West Philadelphia. The latter would become a competitor of the William Penn Theatre, which is in the same neighborhood.

This week's offerings at the burlesque houses are: *Casino*, *The Star and Garter Girls*; *Gaiety*, *Edna and Fred*; *Tracy's*, *Edna and Fred*. The *Soul Kiss* will come to the Grand week beginning Nov. 14.

W. T. Francis, general musical director for Charles Frohman, has charge of the enlarged orchestra for *Our Miss Gibbs*, which opened at the Forrest last night. He is a Philadelphia native, and a new play from the pen of Edward E. Rose, will be produced at the Grand by Rowland and Clifford during Thanksgiving week.

Clara Turner scored quite a decided success at Hart's Theatre last week in the title role in *An Upraised in Darktown*. The play attracted full houses. Old Demian, a three-act opera, had its first production in this city last Thursday evening at the German Theatre. It scored quite a success.

One of the past week's features, as well as one of its successes, was the appearance last Tuesday night at the Metropolitan Opera House of the Russian Imperial Dancers, headed by Anna Pavlova and Mikhail Mordkin, in a brilliant programme of pantomimic ballets. Attendance exceeded capacity of the house, society was turning out in full force. The performance was a revelation throughout, especially the toe dancing of Madame Pavlova, which has never been excelled in this city, not even by Adeline Genée. It was exquisite—a treat. Mordkin, too, is a remarkable dancer, fully as wonderful as the madame, and applause was divided between the two, with a liberal portion reserved for the splendid ballet, which was trained to the moment.

An event this week will be the beginning of a four-week engagement at the Metropolitan Opera House of the New York Blindrod Opera Company. It is the beginning of a tour which will include a few of the largest cities in the country, those capable of housing such a production as is represented by the Metropolitan. The company, numbering some 600 people, arrived in this city yesterday, and will spend the entire week in rehearsing the programme, which will be given for the first time here next Saturday night.

JAMES D. SLADE.

### PITTSBURGH.

**Mantell in a New Play, The O'Flynn—Circus by the Davis Company—Other Events.**

PITTSBURGH, Oct. 25.—Robert Mantell, supported by a very good company, began his week's repertoire with *Hamlet* at the Alvin. Macbeth was splendidly played, and Richard III., too, with King Lear, really the most finished and convincing of his impersonations. On Thursday night *The O'Flynn*, a romantic drama by Justin Huntley McCarthy, was produced for the first time in this country, and it would be

unjust to give a final judgment of its possibilities at this time, as it is somewhat crude in places. But when the necessary changes are made, the play may serve the purpose of Mr. Mantell as a change from his classical roles. The story is of the period of James II.; it is in five acts, and its scenes are laid in Dublin and at a mythical castle of the hero, O'Flynn. Its plot deals with the love of this Irish soldier of fortune for Lady Benedetta, whom he rescues from highwaymen and through whom he pledges his allegiance to James II. He becomes identified with the interests of the King and then cleverly takes a castle, traps his rival in a scheme to kill or abduct James II. for the welfare of William the Dutch, and in the end wins the fair lady. *Law Fields* in *The Summer Widowers* is this week's attraction.

Last night *The Third Degree* commenced a week's engagement at the Nixon. Last week a charming and original comedy, *The Girl in Waiting*, was presented, the story of which was unconventional, the characters amusing, and altogether the play was quite out of the ordinary. Laurette Taylor is a delightful comedienne and won much admiration. Alice Gale, Mary Keough, E. H. Kelly, A. H. Van Buren, and Percy Ames all merit praise, and in fact the whole cast played well.

Lavishly costumed, the scenery beautiful, the properties massive and rich, the production of *Cleopatra* was the most elaborate given by the Davis Stock company at the Duquesne. Mary Hall played the title role in a way which showed careful study, and deserves great praise for her admirable work. Several in the cast did splendidly, and Stage-Manager Frederic Sullivan is entitled to a large measure of credit. This week, *Old Heidelberg*.

Way Down East still attracts largely here, and never fails to thoroughly please the crowds at the Lyceum proved during the past week. All of the various characters were capably played, and the scenic investiture was fully up to requirements. The current week offers *The Port of Mistletoe*.

The Jersey Lilies company is at the Gaiety, and Williams' Imperials is the bill at Harry Williams' Academy. It was reported recently that Blaney's Empire Theatre, in the East End, which has been closed this season, has been sold to Cohen Brothers, who now lease the Liberty, a small vaudeville and picture house in the same locality.

ALBERT S. L. HEWES.

### BALTIMORE.

**Robert Edson in His Own Play—Marie Doro Made Favorable Impression in Electricity.**

Appearing for the second time of his career in the role of an American Indian, Robert Edson is seen at Ford's, where for a week's engagement he will present the play written by himself entitled *Where the Trail Divides*. The story is an interesting one and it is interpreted by a good cast, which includes Eva Denison, Gertrude McDermott, George W. Barnum, Charles Chappelle, James Hawley, Ship Camp, John Prescott, and E. M. Dresser. Following Mr. Edson will come *Three Twins*.

Way Down East again pays its annual visit, this time coming to the Auditorium. All of the adjuncts seen in previous seasons are presented in the same degree of realism, and the cast includes Grace Hopkins, James R. Armstrong, Ella Hugh Wood, Gadden James, Beth Summer-ville, Warren Cook, Grace Avery, Frank Bell, James R. Galloway, and David Roach. The famous Village Choir seems to have the same sweet voices. Next week Madame X, with Dorothy Donnelly and William Elliott in the cast.

Marie Doro makes her initial appearance here, being seen at the Academy of Music in the leading role of William Teller's new comedy, *Electricity*. Miss Doro made a very favorable impression. Arsene Lupin, with William Courtenay, will follow.

A. W. Whelan, the Australian entertainer, heads the bill at the Maryland. Ben Welch is the leading role in *Edna and Fred*, the new comedy. *Electricity*. Miss Doro made a very favorable impression. Arsene Lupin, with William Courtenay, will follow.

At the Mercy of Tiberius is the title of the drama produced at the Holiday Street. At the close of the week it will give place to *Through Death Valley*.

Robinson's Cruise Girls are at the Gaiety; the Washington Society Girls are at the Monumental.

Vaudeville, including several new acts, is presented at the Wilson. Sever and Rogers.

HAROLD RUTLEDGE.

### MINNEAPOLIS.

**The Traveling Salesman, Flirting Princess, and A Stranger in a Strange Land.**

The joys and woes of the "drummer" were never better illustrated than in James Forbes' amusing comedy, *The Traveling Salesman*, which opened a week's engagement at the Metropolitan 10. The original cast, headed by Frank McIntyre, who was limitable as Blake, has been seen, and business was good, considering the fact that the play had been seen here before.

Gertrude Oughan was McIntyre's chief assistant, while H. D. Hakemore walked away with a good share of the honors. James O'Neill, Jr., repeated his excellent performance of last season, and Sarah McVicker was highly amusing as Mrs. Rabbits. Next week *The Speedy Drift*, with Lionel Adams, Doris Mitchell, and Vivian Martin, who is always remembered locally for her appearance as Peter Pan, in *Cinderella* Girl and Richard Carle in *Jumping Jupiter* will follow.

At the Shubert a rather "off" week, followed a long series of excellent attractions. *The Flirting Princess*, with Harry Balger, proved the typical singing musical comedy, while Harry Woodruff in *The Genius* did not stir up great enthusiasm. Next week, *Our Bates Post in The Nigger*, after which comes *Madame X*.

The Lyric devoting two weeks to farce-comedy played into the weekly funny situations of *A Stranger in a Strange Land*, and *Roberts* here played briskly and to good effect in the leading role. Burke Clarke, who has just joined the co., did well as the uncle, and Edith Evelyn made the most of an inconsequential role. The other parts were well filled by H. H. Toole, George Wellington, Bert Walker, Frank Corral Tooker, Louise Farnum, and Celia Haskell. Next week, *A Woman's Way*, which will give Edith Evelyn her first opportunity in several weeks.

At the Bijou Rosalind of Red Gate, with Jane Babcock in the leading role, proved fairly entertaining. *The Man Between*, with Vaughan Glaser and Fay Courtenay, follows.

Sidney Mather, heavy man with the Lyric co., has left to join Bothern for the season. CARLTON W. MILES.

### SAN FRANCISCO.

**Victor Morley Pleased Garrick's Patrons—Good Offerings and Business at All Houses.**

The Three Twins was at the Garrick on its last appearance in San Francisco and again made a successful attraction at the Columbia, opening 17. The same stars that carried the victory with the last appearance were with the co. to again enliven the scene. Victor Morley is the life of *The Three Twins*, but the other leading parts were not neglected; especially is it so of two of the female roles in which Jessie Clifford and Minnie Allen are starred. The cast follows: William Harrison, Reggie Morris, Edward Wade, Harrison Garrett, Edward B. Bower, Asia Bateman, Lillian Sadler, Helen du Bois, Estel Colbert.

A portrayal of mining life was offered 17 at the Alcazar under the title of *The Patriot*. This play gave the co. an opportunity of displaying versatility. Thurston Hall was the patriot and the rest of the co. lent valuable assistance. Dessie Barricade was in the cast, although a little opportunity was given her, exhibiting her talent, that having been balanced by the fact of her starring part of last week. Adelle Belgrade acted the part of the miner's wife, and Victory Bateman and Lucille Culver as the mother and daughter respectively. Via Greenleaf will be the next attraction here.

At the Savoy another favorite star in Viola Allen in an emotional role appeared in *The White Sister*. The co. was excellently balanced and the support was magnificent. The noted actor James O'Neill was in the cast, and the one-time leading woman of great actors, Missa Gage, shown out, while the rest of the cast consisted of Henry Stanford, Dwight Daus, Frederick Mooney, Edwin Brandt, Joseph Carducci, Fannie Pitt, and Belle Warner. The City will be the next offering at this house.

Golden House, with its snappy, catchy scenes, was the new bill at the Princess 17. The play drew well and those responsible for the success are Robert Webb Lawrence, Allyn Lewis, Alice Gordon, Virginia Eames, Andra Apis, True Boardman, Ethel Lorrain, and Seymour Jewett. Commencing 23, *Our New Minister* will be the next attraction at this house.

The Bevan Opera co. at the Garrick will finish its engagement 23.

The Ellyer Band will give concerts at the Grand matinee 21, when *Waltzes* and other German composers will be played.

Scotti and De Pasquali gave successful concerts during the week at the Novelty, and matinee 30 a farewell concert will be given at the Columbia. A piano favorite to be seen in concert here shortly will be Gadeak.

The Orpheum has a star number in John P. Wade and his co., producing a Southern characterization entitled *Marse Shelby's Chicken Dinner*.

Jim Post's big musical offering is still at the American. He has made a hit, for he has been there for many weeks.

Nor, 3-5 Countess de Swisky, the famous Russian class dancer, will make her appearance, assisted by a symphony orchestra, under the management of Wither and Tuttle.

John L. Sullivan and Jake Kilrain are still at the Chutes, while the Wigwag has a sensation in the Aeroplane Girl. A. T. BARNETT.

### SALT LAKE CITY.

**Rose Stahl in The Chorus Lady Always Welcomes Here—Where is Alan Elmore?**

Seven Days out in six days to business fair to good week of 10 at the Salt Lake. Madeline Winthrop, Clare Weldon, Norma Mitchell and Florence Robinson were popular. *The Chorus Lady*, with "the only" Rose Stahl, opened a week's engagement 17 to a large and delighted audience. This play is one we like to see time and again.

At the Garrick (formerly Grand) Will Ingersoll and his excellent stock co. are duplicating the business done in the palm days of this house. Leah Kleschna proved a strong drawing card and the co. did excellent work in it, audiences filling full and generous applause.

The Orpheum had a well-balanced although not brilliant week. Minnie Dupree and co. in *The Ministers' Wife* were most popular, with the *Cycling Kaufmans* close in line. Others were *Luce and Luce*, *Grace Belmont*, the *Harvey De Vore Trio*, *Edward Flanagan* and *Neely Edwards*, *Fred Dupree*.

Max Daniels, owner of the Daniels Theatre (formerly Bungalow), who keeps a clothing store in the front of the building, covered the house with signs reading "Daniels Theatre" (meaning apparently the clothing business). Max Florence, lessee of the theatre, found his business falling away rapidly, and claiming it the fault of the signs moved his co. over to the Shubert and will take the matter into the courts. This drove the Fred E. Moore stock co. away from the Shubert and they at once began a tour of the State, which if successful will be continued into the adjoining ones.

Max Florence's Musical Comedy co., who closed at the Daniels and opened at the Shubert 15, was announced by Maude Beatty, Harry Burnham, Albert Leonard, and Frank Vack. The old favorites, Henry Auerback, Mayme Prager, and Carleton Chase, with the clever dancing girls, still remain. Next bill, *Jaker, Ikey and Mike*.

At the Colonial Going Some put in the week to fair business. Marc Klaw was in the city for a short time during the week and put in a portion of his time looking at the great growth of Salt Lake and figuring that the "wild and woolly" West is rapidly becoming a fertile field for good theatricals. He promises next season to send us some of the best attractions on the road.

Florence Gale, who is Mrs. M. H. McGuffey, would like to know of the whereabouts of her husband, who is professionally known as Alan Elmore. Address 412 Mack Block, Denver, Colo.

C. E. JOHNSON.

### A SPECULATOR'S COMPANY?

The United Theatre Ticket Company, of New York city, has been incorporated at Albany to carry on the business of theatrical proprietors and managers, and to generally deal and barter in theatre tickets and tickets for other places of amusement. It has a capital of \$10,000 and these directors: Samuel Mayer, David Marks, and John B. Lang, New York city.

### If You Would Beautify

And Promote a more Healthful Tone to Pimples, Eruptions and Eruptions, and Prevent Undesirable Conditions. Try *Murine* and *Murine-Eye Salve*. You will like *Murine*. In Daily Use in Beauty Parlors.















## NEW YORK THEATRES.

**GAITY** Theatre, B'way and 46th St.  
Evs. at 8:15. Mats. Wed. & Sat. 8:15.

COHAN & HARRIS present

GEO. M. COHAN'S NEW COMEDY

## GET RICH QUICK WALLINGFORD

**NEW YORK THEATRE**, B'way and 45th St.  
Evs. 8:10. Mats. Wed. & Sat. 8:15.

KLAW & ERLANGER Managers

Charles Frohman presents

MUSICAL COMEDY CASTS.

GREATEST OF ALL

MUSICAL COMEDY SUCCESSES

**THE DOLLAR PRINCESS**

By Wilner & Greenbaum and Leo Fall.  
Donald Brian, F. Pope Stamps, Will West,  
Albert Hart, E. J. Connelly, Cyril Riddulph,  
Daisy Le Hay, Carroll McCormack, Hilda Vining—  
and OTHER N. Y. FAVORITES.

## NEW YORK THEATRES.

**LIBERTY THEATRE**, 43d St. W. of B'way.  
Evs. at 8:15. Mats. Wed. & Sat. 8:15.

KLAW & ERLANGER Managers

HENRY B. HARRIS presents

## THE COUNTRY BOY

A new Comedy by EDGAR SELWYN

**NEW AMSTERDAM THEATRE**  
Coal and Comfortable. Evs. 8:15. Mats. Wed. & Sat.

The New French Musical Vaudeville

## Madame Sherry

Lina Abrahams, with Ralph C. Hara  
and others  
Book by Otto Hauerbach.  
Score by Karl Hoshman.  
Staged by George W. Lederer.

## NEW YORK THEATRES.

New York Theatres or Attractions under the Direction of  
Sam S. and Lee Shubert, Inc.

## HIPPODROME

Entire Block, 6th Av. 43d-44th Sts. Evs. 8  
Daily Matinees at 2. Best Seats \$1.50

GIGANTIC ENTIRE NEW TRIPLE PRODUCTION

The International Cup

Ballet of Niagara

The Earthquake

12 NEW CIRCUS ACTS

DALY'S B'way and 30th. Evs. 8:30

Mats. Wed. & Sat. Wed. Mat.

Best Seats, \$1.50. Tel., 5073 Madison Square

3d MONTH

WM. A. BRADY (Ltd.) Announces

**BABY MINE**

By MARGARET MAYO

LEW FIELDS' HERALD SQ. B'way & 35th St.

Tel. 3485 Murray Hill. Evenings 8:15

Matinees Wed. and Sat. 2:15

LEW FIELDS Presents

**MARIE DRESSLER**

IN THE MUSICAL SUCCESS

**Tillie's Nightmare**

CASINO Broadway and 30th Street.

Tel. 3446 Murray Hill.

Evenings 8:15. Matinees Saturday, 2:15

The MESSRS. SHUBERT Announce

**SAM BERNARD**

In a New Musical Piece,

**He Came From Milwaukee**

NACKETT 42d St. W. of Broadway.

Evs. 8:30; Mats. Thur. and Sat. 2:15.

Best Seats, \$1.50. Telephone, 44 Bryant.

2d MONTH

Wm. A. Brady's Great Play

**MOTHER**

By JULES ECKERT GOODMAN

CIRCLE Broadway and 60th Street.

Tel. 5700 Columbus. Prices, 25c.

to \$1.50. Evs. 8:15; Mats. Wed. & Sat., 2:15.

Wed. Mat. Prices, 25c., 50c., \$1.00.

**LOUIS MANN**

IN

**THE CHEATER**

of the Third Floor Back 10; exceedingly strong

co. to a small but enthusiastic audience. Paid

in Full 21, 22. Annie Laurie 24. Local French

Society 27. Bingleville Bugle 28, 29.

Eddie Foy in Up and Down Broadway and

Blanche King coming.

BANGOR.—OPERA HOUSE (P. A. Owen):

The Colonial Stock co. closed 12 to light

business, and presented St. Elmo, East Lyane, The

Man from Kokomo, Dr. Jekyll and Mr. Hyde,

and Monte Cristo; co. and performance fair.

Douglas Fairbanks in The Cub, booked 14, 15,

canceled. The Passing of the Third Floor Back

17, 18, presented by Jan Robertson and a

strong, well-balanced co., deeply interested three

good audiences. Bingleville Bugle 24, 25.

Yale Stock co. 27-29. Klark-Urbau co. Nov. 8-9.

## NEW YORK THEATRES.

**NAZIMOVA'S 30TH STREET THEATRE**,  
30th St. and Broadway. Tel. 413 Bryant.  
Evs. 8:30; Mats. Wed. and Sat., 2:30.  
Wed. Mat., Best Seats, \$1.50.

HENRY W. SAVAGE offers

THE

**Little Damsel**

Monckton Hoffe's Fascinating Comedy of

London's Bohemian World.

**BROADWAY THEATRE**, B'way & 41st St. Tel. 101 Bryant

Evs., 8:15; Matinees, Saturday, 2:15

DANIEL V. ARTHUR presents

**MARIE CAHILL**

In the New

Musical Comedy,

**JUDY FORGOT**

42nd St., W. of B'way. Tel. 5216

Bryant. Evs. 8:15. Mats. Wed.

and Sat. 2:15. Wed. Mat. Best Seats, \$1.50

The MESSRS. SHUBERT announce

**MADAME**

**TROUBADOUR**

An Operetta in Three Acts.

From the French.

Grace LaRue Van Kessel Wheeler

**COMEDY** 41st St., between Broadway

and 6th Avenue.

Telephone, 5104 Bryant

Evenings, 8:30. Mats. Wed. and Sat., 2:30

Wed. Mat., Best Seats, \$1.50

The Messrs. Shubert announce

**KEEPING UP**

**APPEARANCES**

A Comedy in 4 acts by Butler Davenport.

**MAXINE ELLIOTT'S THEATRE** 25th Street

bet. B'way & 6th Av. Tel. 1004 Bryant

8:30. Mats. Wed. & Sat., 2:30. LAST WEEK.

**Maxine Elliott** IN

**THE INFERIOR SEX**

Beginning MONDAY, OCT. 31

**THE GAMBLERS**

A new play by CHARLES KLEIN.

**WEST END** 125th St. W. of 8th Av.

Tel. 9904 Morningside.

Prices, 25c. to \$1.50. Evs. 8:15; Mats. Wed.

and Sat. Wed. Mat., Best Seats \$1.

**EDDIE FOY**

IN

**UP AND DOWN BROADWAY**

WITH

**EMMA CARUS**

Week of Oct. 31.

**THE MERRY WIDOW**

**THE NEW @ THEATRE**

Central Park West, 62d-63d Sts. Tel. 8800 Col.

Evenings, 8:30. Matinees, Saturday, 2:15.

Extra Matinees, Wednesday and Thursday at 8.

**THE**

**BLUE BIRD**

By Maurice Maeterlinck.

**CITY THEATRE**, 14th St. opp. Irving Place

Evs. 8:15. Mats. Wed. and Sat., 2:15

CHARLES FROHMAN presents

**WM. H. CRANE** in His Best

**FATHER AND THE BOYS**

Oct. 31.—DAVID BELASCO'S

"IS MATRIMONY A FAILURE?"

James Corbett very good interlocutor; big business; three performances. — HIPPODROME (L. H. Ramsey): Nick Long and Idolone Cotton the feature of good bill; capacity business. — TRICKS: Adelaide Thurston suffered from very bad cold, but stuck it out to end. — Jim Corbett taken with severe chill after performance.

MENDENHALL.—PARK (J. D. Kilgore): Manhattan Stock co. 10-15; fair co. to good business. Seven Days 15 pleased big business. Girl from Hector's 20. Polly of the Circus 24. Sixth Commandment 25. Paid in Full 27. American Opera co. Nov. 2.

FRANKFORT.—CAPITAL (E. W. Ramsey): The Girl from Hector's 14 pleased big house. Maxwell Stock co. 17-22; S. B. O. on opening night.

OWENSBORO.—G R A N D (Piedley and Birch): Frederick Warden in Timon of Athens 17 to fair business; co. good.

## LOUISIANA.

## NEW ORLEANS.

Margaret Anglin Well Received at the Tulane—  
Walter McCullough's Hearty Reception.

The Awakening of Helena Richie proved a big drawing card at the Tulane 10-23, and the title role afforded Margaret Anglin many opportunities for the display of her accomplishments. Maillie Williams, Gertrude Swiggett, Walter Howe, John R. Crawford, Eugene Shakespeare, Martin Sabine, Ellis Downie, and Halbert Brown proved valuable adjuncts, and contributed to what must be considered a first-class performance. (His Skinner 23-29.

Jefferson De Angelis, supported by a splendid co., was the offering at the Dauphine 10-22 in The Beauty Spot. The star is as funny as ever, and the opera is a musical effort of merit with a decidedly clever and witty dialogue throughout. Violetta Gillette and the balance of the co. rendered excellent account of themselves. The Girl Behind the Counter 23-29.

A fair co. presented The Newfangleds and Their Baby at the Orceet 10-22, with large audience in attendance during the week. The principal work is done in a capable manner by James Rogers, Leo Hayes, George P. Murphy, Olga von Hatsfeldt, and J. N. Dyer. A large, harmonious and well-dressed chorus is a feature.

Al. G. Field's Greater Minstrels 23-29.

A good bill prevailed at the St. Charles Opera House 17-23. The features were Hart's Bathing Girls, Omaha's Mystic Minstrel, Radie Ferguson, Gus Hibbert and Fred Warren, Ernest Schacht, La Boy Brothers, and the kindred. In addition to the bathing girls, the sketch entitled The Devil, the Servant and the Man was well received. Walter McCullough, who is an old favorite here, played the Satanic role capably, and met with a hearty reception on the opening night.

The American Music Hall for week of 10-22 presented The Barnyard Romeo in its second week. The Delmar Trio, La Freya, Roy Harding, and a sketch entitled The Hold Up, which was very cleverly put on.

The French Opera Troupe is due here 25, and will begin its season at the French Opera House Nov. 22, with The Huguenots as the opening bill.

NATCHITOCHES.—OLYMPIC (Prodhomme and Heredia): The Girl from U. S. A. 10, with Jennie Sheehan as Jack Powers, presented fair house; co. good. Ishmael, presented by the Bernard Amusement co., with Virginia Howell as headliner, 17, delighted good house; deserved better; co. strong and well balanced. Miss Howell's elocution was particularly pleasing, while George Lannon as Herbert Frisbie was exceptionally strong. The Casino Girls in Smiling Island 26. Soul Kiss co. 30.

NEW IBERIA.—ELKS' THEATRE (J. Schacht): The College Singing Girls 4; large audience well pleased. Ishmael 5 to small audience on account of inclement weather; co. good and well balanced; audience pleased. W. A. Markle's Tormakers' Dream 13; fair co. and house. Dixie Minstrels 15. The Girls of the U. S. A. 30. Soul Kiss Nov. 1.

SHREVEPORT.—OPERA HOUSE (Ehrlich Brothers and Coleman): Queen of the Mountains 14; good house; co. to good business; two performances. Girl from the U. S. A. 15. Tim Murphy in Mr. Opp 16, 17. Lulu's Husbands 20. Cat and the Fiddle 21.

DONALDSONVILLE.—GONDRA (William F. Nolan): Season opened with Lulu's Husbands 2; good co. and business. Ishmael 13; good house; well pleased. The Girl from the U. S. A. 22. The Cat and the Fiddle 24.

THIBODAX.—OPERA HOUSE (F. Hoffman and Bonn): The Girl from U. S. A. 21. Casino Girls in Smiling Island 23. Bernard Amusement co. in Beulah 24.

**LYOEUM** 45th St. nr B'way. Evs. 8:15  
Mat. Sat. only 2:15.

DANIEL FROHMAN Manager

CHAS. FROHMAN Presents

**G. P. Huntley**

**Hattie Williams**

In a New Comedy by the Authors of "Love Watches"

**DECORATING CLEMENTINE**

Cost includes: DORIS KEANE, ALICE PUTNAM, GAIL KANE, GRACE MOORE, ERNEST LAW, FORD, LOUIS MANNEN, RICHIE LING, etc.

**HUDSON THEATRE**, 44th St. near B'way.  
Evs. 8:15; Mats. Sat. at 2:15

HENRY B. HARRIS Manager

HENRY B. HARRIS presents

**HELEN WARE**

IN

**The Deserters**

A New Play by Robert Payton Carter

and Anna Alice Chapin

WEDNESDAY MATS. BEGIN. SEPT. 28

**BELASCO THEATRE**, West 44th Street,  
near Broadway.

Evenings at 8:15; Mat. Thurs. & Sat. 2:15

DAVID BELASCO Presents

FOR A LIMITED ENGAGEMENT ONLY

**THE**

**CONCERT**

Herman Sahr's Dramatic Berlin and Vienna Success

American Version by Leo Dietrichstein

Cost includes Leo Dietrichstein, William Morris, John W. Cupa, Janet Beecher, Jane Gray, Alice Folkes, Belle Theodore.

**REPUBLIC THEATRE**, W. 42d St., near Broadway.

Evenings, 8:15.

Mats. Wed. and Sat. 2:15

DAVID BELASCO . . . . . Manager

KLAW & ERLANGER PRESENT

**Rebecca of**

**Sunnybrook Farm**

By KATE DOUGLAS WIGGIN and

CHARLOTTE THOMPSON

Direction of JOSEPH BROOKS

**WALLACK'S** B'way & 30th St. Evs. 8:15.

Matinees Wed. & Sat. 2:15

2d YEAR

**H. B. Warner**

In Paul Armstrong's Play,

**Alias Jimmy Valentine**

**MAINE.**

**LEWISTON.—EMPIRE** (J. A. O'Brien):

Douglas Fairbanks in The Cub 13; enjoyed by

big house. Colonial Stock co. 14, 15; fair co.

to fair business. Plays: Man from Kokomo,

Monte Cristo, and Dr. Jekyll and Mr. Hyde.

A Gentleman from Mississippi 17; excellent co.

to a big house; a performance of unusual merit,

in which Mr. Deming as "Bud" shared the

honors of the evening with Mr. Wise, Panning



**PORTLAND.—KRITIK'S** (Moore): Keith Stock co. in *Ally in Old Vincennes* 17-22; well received by good business; special mention is due Lois Downin in the name part, who was called before the curtain again and again, and Sidney Toler and Joseph Lawrence, who were very convincing. Others in the cast included Ned Barrett, Frederick Moore, Margaret Koller, Mark Kent, Robert Hyman, Louis Albion, Blanche Frederick, George Richmond, Bartley McCallum, Ralph Langley, and Sadie Penfield. The Eastman 24-29.

**BELFAST.—OPERA HOUSE** (W. J. Clifford): The first entertainment in the Improvement Society Course by the Carolyn Becher string quartette 13 was a musical treat. Gladys Clark co. is billed for three nights, beginning with *The Senator's Daughter* 24.—**ITEM**: The patrons of this house are much pleased with the newly organized orchestra, under the direction of Mrs. Clifford.

**AUGUSTA.—OPERA HOUSE** (Thomas H. Cuddy): Phil Ott's Comedians 18-19 pleased well-liked houses. A Gentleman from Mississippi 18; fine production; large audience. Annie Laurie 20.

**BRUNSWICK.—TOWN HALL** (H. J. Given): Lovell's Concert co. 12; excellent; to large house.

## MARYLAND.

**FREDERICK.—NEW CITY OPERA HOUSE** (Pearce and Scheck): Frederick County Fair (local) 14-22 opened with *His Last Days* to big business. Other plays: *One Girl in a Thousand*, *Lost River*, *St. Louis*, *And Captain Clay of Missouri*.—**ITEM**: This is the fiftieth anniversary of the Frederick County Fair and Horse Show.—Mr. and Mrs. B. Hughes vaudeville artists, who are visiting in town, leave on the 24th.

**CUMBERLAND.—MARYLAND** (W. L. McCray, res. mar.): Vaudeville and pictures 11-15; very good; S. H. O. at every performance. *A Royal Day* 18. *East Lynne* 21. *St. Elmo* 22. Seven days is underlined 25. Alice in Wonderland (local), with a cast of 850 and 50 bits, will be presented (benefit local I. O. F. 27) 28.

**HAGERSTOWN.—ACADEMY** (Charles W. Boyer): Myrtle-Harder Stock co. 15 closed week with record attendance and pleased. Vaudeville and pictures 17-22; very nice to large houses and pleased. Seven days 26. Raymond Hitchcock 31.

**ANNAPOLIS.—COLONIAL** (Fred W. Falkner): Polly of the Circus 15; good performance and business. U. T. C. 17; fair performance, to capacity business. *Aborn Opera* co. 22. Yankee Doodle Boy 24. Lyman Howe 28.

## MASSACHUSETTS.

**FALL RIVER.—ACADEMY** (George S. Wiley, res. mar.): William Hodges in *The Man from Home* 12, with popular Ida Vernon, whom it is always a pleasure to welcome, Alice Johnson, Henry Jewett, Henry Harmon, and George Letterson in the cast. Local theatre patrons after seeing it can well understand the great vogue and popularity of the production in other cities. The play is most engaging and it was portrayed by a co. of unusual artistic merit, and its production came nearer to giving perfect satisfaction than anything even seen in this city. The work of William Hodges, Henry Jewett, Ida Vernon, and George Letterson was of a very high order. The stage settings and effects were among the best seen here in many a season. The audience was one of the largest and included all the leaders in local society. S. H. O. being at a premium long before the rise of the curtain. Manager Wiley is to be congratulated. A return date has been requested by those unable to secure admission. *The Mocking Bird* 20 canceled. *Helkin's Yiddish Players* 21. The County Sheriff 22. Edith Fox and Emma Caruso, Blanche Ring, Sam Bernard, and De Wolf Hopper are to come.—**SAVOY** (Irving Hamilton): A fair bill 17-19; Taylor Twins, Kresko and Fox, McGarvey, Harry Tighe and Lucy Monroe, George C. Davis, Mary Dugan and John Carroll, Belle Hathaway and Irene Mackenzie, and Frenzel Trio 20-22; Poole and Lane, Kimball and Lewis, Gertrude LeClair and Pickett, Emarilda and Dupree, Those Three Singers, George Roland and co., Billy K. Wells, and Tora Family to good attendance.—**ITEM**: Sunday concerts are given at the Savoy, Bijou, Premier, and Palace every Sunday to excellent attendance.—Amateurs will appear every Wednesday evening at the Bijou and Tuesdays at the Palace.—Leo L. Leger and J. Fred Miller will hold their second annual theatrical ball Nov. 22. W. F. GIER.

**NEW BEDFORD.—THEATRE** (William E. Cross): Phil Ott's Comedians 24-26 in *The Auto Girl* and *The Explorer*. Pictures and vaudeville on open dates.—**HATHAWAY** (John M. Hathaway, res. mar.): Week 17-22: Flo Irwin and Harry Mellick in *At the Ball*; Edith Davis and Irene Mackenzie, Frenzel Trio, Hodges, Guy Leslie, Sara Carman Trio, Lewis and Casey, and Gardner Family delighted big audiences.—**SAVOY** (John W. Barry): Week 17-22: Rehan and Hall, Russell and O'Neil, Hindu Sam, Weston Brothers, James E. Walbank and pictures, pleasing capacity.—**CA. BIRD** (Frederick J. McKinnon, mar.): Ascott and Eddie, Williams and Williams, "That Kid," Leonard and Fulton, Brooks and Wingham, Susan Sutton and pictures drawing good houses 17-22.—**ITEM**: Theodore B. Baylies and John M. Hathaway recently purchased the Royal, a popular South End picture house. Andrew Ahlley, for several years assistant treasurer of Hathaway's, is now in charge of the Royal.—John J. Inglis and Mary Reading, who appeared at Hathaway's 10-15, were married here 14. A reception was tendered them by their fellow performers and the attaches of the theatre. They received many substantial gifts and handsome floral tributes.

**LOWELL.—OPERA HOUSE** (Ralph A. Ward): Thomas A. Wise in *A Gentleman from Mississippi* 14, 15 and matinee, played to large and pleased houses.—**ITEM**: The American minstrel co. George Grey, week 17-22 to large houses. Plays: *A Knight for a Day*, *Coming Thru the Rye*, *The Isle of Spice*, *The Show Girl*, *Annie Laurie*, *Blanche Ring* 28, 29.—**HATHAWAY** (John L. Shannon): Tom Nawn and co., Ray W. Snow, Adonis and his dog, Ingles and Reading, Edith Montrose, Mills, Martha, Russell and Smith's Minstrel 17-22; good bill; capacity business.—**MERRIMACK SQUARE** (J. F. Carroll): Carter Taylor and co. in *Camp Best*, Fred Ravenhall, Hanson and co., Bobby Jewett, the American boy, the scenic Stock co. in *Hearts and Flowers* 17-22; capacity business.—**COLONIAL** (Joseph L. Burton): The Three Russells, Elsie Baird, Harry Thriller, moving pictures week 17-22; good business.—**GARDEN**: Stepping Trio, Harry Sanber, H. A. Hugenot and co., moving pictures 17-22; good houses.

**HOLYOKE.—EMPIRE** (Walter Woods): For the sixth week of their engagement the stock co. offered an elaborate production of *The Climbers*. William Jeffries, the leading man, gave an interesting and clean-cut performance of Ned Warren. Annette Marshall as Mrs. Hunter gave the best general performance of the long cast of women. The house closely followed in popular favor by Lucy Milliken as Blanche Sterling, Dorothy Dalton as Clara Hunter, and Rose Tiffany as Miss Goshaw. Frank Thomas and Frank Darien deserve special mention. The co. has firmly established itself in popular favor, and capacity business has been the rule. Our New Minister is underlined.

**WORCESTER.—THEATRE** (J. F. Burke): *Grilles* 24, 25. The Bohemian Girl 26, 27.—**FRANKLIN** (J. R. Sheehan): In the Bishop's Carriage 17-22 drew good houses and pleased. The Turning Point 24-29.—**POLIS** (J. C. Criddle): The Hypocrite was presented by the Pol Stock co. as the closing bill of the stock season 17-22; big houses and well pleased audiences. This house opens with vaudeville 24-29 and will run for the winter.—**ITEM**: Edna Archer Crawford opens with *The Thief* co. at Springfield 24. Miss Crawford takes the place of Selma Herman, who is ill.

**PITTSFIELD.—COLONIAL** (James P. Sullivan): Hoyt's Musical Comedy co. 13-15 pleased good business. Jere McCallife Stock co. 17-22 opened to good business; fine co. Plays: *Sham Hume*, *Twist Love and Duty*, *Dens and Palaces*, *Pitfalls of New York*, *Shammas O'Brien*, and *How Baxter Butted In*.—**EMPIRE** (J. H. Tebbetts): Fine vaudeville co. to packed house every night 17-22.—**ITEM**: At the cost of nearly \$2,000 Manager Tebbetts has added a new smoking room to the building. The Hatch of the Arm of Hatch and Gardner, Boston, Mass., is here installing the scenery in the new majestic.

**LAWRENCE.—OPERA HOUSE** (George W. Gallagher): Wright Lorimer in *The Shepherd King* closed a good week 10-15. *Bingville Bugle Folks*, and Douglas Falkenberg, cancelled. Jas. Robertson in *The Passing of the Third Floor Back* 30, 31. Helen Gracey co. 24-29.—**COLONIAL** (John P. Adams): Gerald Griffin and co., Goodwin and Elliott, Harry Fox and Millership Sisters, Albert Hole, Selma Brant, Frances York-Kishi, and Hawthorne and Horst 17-22; fine bill; good business.

**NORTHAMPTON.—ACADEMY** (B. L. Potter): The City 15, with matinee; very good, to good attendance. Whiteside-Strauss Stock co. 17-22; good co., with good vaudeville; patronage fair. Plays: *The Dairy Farm*, *Jeau of the Hills*, *The Money Maker*, *Homes and Honor*, *My George Rose*, *London After Dark*, and *Little Mother*. John Keenan 28. Lyman Howe 29.

**GLOUCESTER.—THEATRE** (Lathrop and Tolman): The Helen Grayce co. 10-15 in *The Squaw Man* and *Three Weeks*; best work of any repertoire co. ever here; special mention is due Edmund Abbott, and Waldemar Burkhardt. *Bingville Bugle Folks* is canceled. Phil Ott's Comedians.

## MICHIGAN.

### DETROIT.

Stella Mayhew at the Garrick—Rose Melville's Twelfth Annual Visit.

At the Garrick 10-15 *The Jolly Bachelors* was voted one of the liveliest musical attractions seen in Detroit this season. Stella Mayhew has come into her own, and has reached the level best suited to her infectiously effervescent spirits. The supporting co. was all that could be desired, the chorus large, and the settings excellent examples of scenic art. Next week, *The City*.

Kyrle Bellows was seen at the Detroit Opera House 10-15 in Henri Batistie's somewhat sombre drama, *The Scandal*. Next week, *Nat Goodwin* in *The Captain*. Charles Leonard Fletcher in Percival Knight's last Lamb Club gambol playlet, *His Nerve*, was the indisputed headliner at the Temple Theatre 10-15. It contradicts the statement that it is impossible to get sufficient action in a short vaudeville sketch. Harry Williams and Jean Swartz made good on the same bill, and Eddie Leonard also scored heavily. Others contributing to the week's enjoyment were Tempest and Sunshine, the Frey Twins, the Camille Trio, Lawson and Nemon, and Vincenzo Brothers. Charlie Grapevin and Anna Chance head the bill next week.

Rose Melville played her twelfth annual visit to the Lyceum 10-15 in *Sis Hopkins* and, if attendance is the criterion, there was still considerable interest manifested in the Melville caricature. Next week, *School Days*.

At the Gayety 9-15 Manager Ward had another record week. The Bon Ton Burlesques, being the attraction, featuring James J. Lake, Mae Romer, and Adam Lorie. Next week, *Howdy Bachelors*.

The Yankee Doodle Girls drew fair houses to the Avenue 9-15, most of the funmaking being in the hands of Harry Seylon. Next week, *Ducklings*.

At Miles' Theatre 9-15 Frank Milton and De Long Sisters presented one of the most laughable comedy sketches ever seen at the house under the title of *Twenty Minutes Lay-Over* at Alfalfa Junction. ELYP A. MARGOT.

**GRAND RAPIDS.—POWERS** (L. S. Billman): The Aviator 13-15; Wallace Edginger in the title role a decided hit; capable co. and very good business. James Montgomery, author of the play, and Winchell Smith directed the dress rehearsal here 13. The Computers 17-22 to good business; fair co.; audiences satisfied. James Forbes and Henry B. Harris were present at the opening. Richard Little in *Jumping Jupiter* 27. The Dolly Princess 28, 29. Anna Pavlova and Mikhail Mordkin 31. Lyman Howe's pictures Nov. 1. The Traveling Salesman 4, 5. Marie Tempest in *Caste* 24. Madame Sembrich 25.—**MAJESTIC** (Orin Stair): The House on the Hill 13-15 pleased very poor business. Lizzie Goodie and Duane Wagar did good work. *Sis Hopkins* 16-19 drew phenomenal business. Grace Cameron in *Nancy* 20-22. At the Old Cross Roads 23-26. The Sixth Commandment 27-29.—**GARRICK**: Stock co. in *An American Gentleman* 10-22. *The Fatal Wedding* 23-29.—**ITEM**: Willie Holt Wakefield and Harry Edison and his dog "Doc," the headliners at the Temple week 17, were both hits and drew good business.

**BENTON HARBOR.—BELL OPERA HOUSE** (J. A. Simon, res. mar.): McLean Vaudeville co. 9-14 to capacity houses; best of attractions. The House on the Hill 18. Rose Melville 22. Last Trail 23.—**ITEM**: Mr. McLean, manager of the Alex. Portage vaudeville circuit, will place seven or eight first-class vaudeville acts per week in Benton Harbor, which attract very good attractions in that class. Manager Simon has been on the sick list for some time.

**ESCANABA.—PETERSON'S OPERA HOUSE** (P. M. Peterson): The Kissin' Girl 15 pleased large house. A Broken Idol 21. Cow Puncher 23.—**BEN'S THEATRE** (Ben Salinsky): Macbarr-Lyall Stock co. closed 18, after four weeks of good business. Management will put in vaudeville.—**ITEM**: The New Grand is nearing completion. It will be opened and conducted by James E. Tolan.

**COLDWATER.—TIRBITS OPERA HOUSE** (John T. Jackson): Henry B. Harris' production of *The Traveling Salesman* to capacity business 13; many auto parties present from surrounding towns. Charles S. Osborn, nominee for Governor of Michigan, 17. Lyman Howe's Travel Festival 18. The Gypsy Rover 20, 21. Arizona 26. Tilly Olson 29.

**FLINT.—STONE'S THEATRE** (G. W. Peterson): Stone's Theatre Stock co. in *Madame Satan* 17-22 pleased good business. Lyman H. Howe 19; good attraction and business.—**GARRICK** (W. M. Harris): The People's Stock co. in *Carmen* 17-22; excellent attraction and good business.—**BLOU** (Frank Brice): The house of good vaudeville pleased good business.

**TRAVERSE CITY.—STEINBERG'S GRAND** (Hi Hunk): The Cow Puncher 10 to fair business. The Girl That's All the Candy 11; good offering of a light business. The Fighting Baron 15; fair offering to fair business. Lyman Howe 26.—**DREAMLAND** (G. Sote Silvers): Fine bill 10-18 to good business.

**LANSING.—GLADNER** (F. J. Williams): This fine new house opened with *Pavlova* and *Mordkin* 11. The Candy Girl 22. Himmelfeld's Associate Players 24-26.—**COLONIAL** (Charles H. Davis): Cook Stock co. 13-22 in *Was She to Blame?*; good houses.—**BLOU** (D. J. Hobson): Vaudeville 16-22 to good business.

**ADRIAN.—GROSWELL OPERA HOUSE** (C. D. Hardy): The Traveling Salesman 14, with well-balanced co., gave very good satisfaction to a good house. Lyman Howe's pictures 17 packed houses; the doors; excellent satisfaction. St. Elmo 22.

**BATTLE CREEK.—POST THEATRE** (E. R. Smith): Nancy Boyer Stock co. 17-20 in *The Girl from Out Yonder*, *Sweet Clover*, *Loah Kiechins*, *The Richest Girl*, *The Political Boss*, *Plain*, *The Secret Marriage*, *The Woman's Hour*, *Clothes*.

**IRON MOUNTAIN.—BUNDLE'S OPERA HOUSE** (A. J. Bunde): Fight pictures 8; good business. Paid in Full 10 satisfied good house. Barnum, hypnotist, 17-22. The Cow Puncher 24. The Fighting Parson 31.

**SAULT STE. MARIE.—SOO OPERA HOUSE** (H. F. Jordan): My Wife's Family 15; good business and business. Lyman Howe Nov. 10. The Girl in the Taxi 11.

**ANN ARBOR.—WHITNEY** (A. G. Abbott): Robert Hilliard in *A Fool There Was* 7; fine co.; S. H. O. Richard Carle 26. Dollar Princess 27.

**CADILLAC.—CADILLAC** (C. E. Russell): The Candy Girl 13; fairly good offering, to fair business. Howe's pictures 25.

**KALAMAZOO.—FULLER** (W. J. Donner): Rose Melville in *Sis Hopkins* 20. The Computers 25. Pavlova and Mordkin 29.

**PORT HURON.—CITY** (Sam Hartwell): Ideal Stock co., indefinitely, playing to good business.

## MINNESOTA.

### ST. PAUL.

Current Offerings and Some Coming Events—Vaughan Glaser and Fay Courtenay Praised.

Edith Barrymore in *Mid-Channel* was the excellent attraction at the Metropolitan 13-15. Marie Dalton, H. Beebe-Smith, and Eugene O'Brien led a valuable supporting cast, with a co. including Doris Mitchell, Vivian Martin, Lillian McCall, Lionel Adams, and Albert Sackett, had fair business 16-22. The Traveling Salesman 23-29. My Cinderella Girl 30-Nov. 5. Richard Carle 9-14. The Dollar Princess 15-19. Frances Starr in *The Scarlet Way* 17-19.

Packed houses greeted De Wolf Hopper in *A Matinee Idol* at the Shubert 13-15. The performance was largely Hopper, and that was just what the audiences wanted. Louise Dresser's songs were warmly received, as was Dorothy Webb's "Little Lady in the Moon." George Mack's "Dancing Bananas" was the musical gem. Henry Woodruff in the musical version of the *Genius* failed to attract 16-19. Composer Paul Robeson did not do himself justice in this instance. "I'd Like to Pose for You" sung by Madge Kennedy, and "An Ocean of Love," sung by Mr. Woodruff, are the best of the musical numbers. Harry Bulger in *The Flirting Princess* 20-22. Madame X 23-26. Guy Bates Post in *30-Nov. The Singer* 27-29.

One of the best attractions seen at the Grand this season was Vaughan Glaser in *The Man Between* 16-22. The star was supported by Fay Courtenay, Harrison Steadman, and a thoroughly efficient co. The Rosary 23-26. Beulah Poynter 30-Nov. 6. Harry Burdett Away 6-12. *Serpha* 13-16. Rose Melville 20-26. The Ventures of Polly 27-Dec. 8.

The headliners at the Orpheum 16-22 were William Farman supported by Olive White, in *The Mallet's Masterpieces*, Lew Sully, and Hilda Thomas and Len Hall.

Gordon and North's *The Passing Parade* 16-22 proved to be one of the best burlesque attractions ever seen at the Star.

Charles C. Stumm, the affable manager of the Shubert, and James F. Cook, prominent in the bill at the Orpheum, had many a chat about old times last week, particularly that eventful day in Cleveland, nearly thirty years ago, when as the two end men of a minstrel troupe they first plunged into the theatrical mainstay.

Joe Dineen and his co. spent several days here in the interest of his Twin City theatre. J. JOSEPH J. PFISTER.

**RED WING.—T. B. SHELTON MEMORIAL AUDITORIUM** (W. A. Scott): Ishmael 14; fair co. to fair house. Morgan Stock co. 17-22 in *The Cry Baby*, *The Boss of S. Ranch*, *The Girl He Loved*, *Barriers Buried Away* 6-12. *Serpha* 13-16. Rose Melville 20-26. The Ventures of Polly 27-Dec. 8.

clusive audience. William Faversham in *The World and His Wife* 17, 18 to full houses; delighted audiences. The Kissin' Girl 20-22.

**AUSTIN.—GEM** (W. J. Mahoney): Port of Missing Men 14 delighted fair attendance. *Mad Mad All co.* 10-16 drew well. Plays: *Trail of the Serpent*, *The Chaffeur*, *Country Minister*, *Under the Stars and Stripes*, *A Night in Rome*, *Van of Virginia*. The Girl from Arizona; the excellent specialties deserve notice.

**THIEF RIVER FALLS.—AUDITORIUM** (G. Halvorson): Glasgow Select Choir 10; excellent performance to a crowded house. Across the Great Divide; post co. to better business. Joshua Simpson 17; fair co.; good business. Manon's U. T. C. 21. Paid in Full 25.

**ALBERT LEA.—BROADWAY** (F. H. Mallory): St. Elmo 16; fine performance and good house. Guy Morning Gloria Kistravaganza co. 22. Ishmael 25. The Flirting Princess 27. The Third Degree 28. The Speedy 30.

**PARIBAUT.—OPERA HOUSE** (Karlson and Dobbie): St. Elmo 13; good co.; audience to fair business. The Cow Puncher 14; fair co.; light business. Ishmael 25.

## MISSISSIPPI.

**JACKSON.—CENTURY** (S. J. Myers): The Girl from the U. S. A. 13; fair business. Margaret Anglin in *The Awakening of Helena Richter* 14 delighted good business. *Candy Girl* 16; large audience. Al. G. Field 17. Dumas the Hypocrite 18-22. *Good King* 23. The Newlyweds 25. *Jeannette De Anville* 26. *Benish* 27. *Cat and Fiddle* 28. The Gentleman from Mississippi 29. Ishmael Dec. 1. Happy Holligan 4. *Les Hommes* 11. Frederick Ward 13-15. *Advance* sale of tickets for Al. G. Field very heavy; S. H. O. sign will go out early.

**VICKSBURG.—WALNUT STREET** (Henry L. Mober): Julia King in *Let's Be Natural* 5 pleased medium house. Polly of the Circus 7 well satisfied large audience. Margaret Anglin 13 in *The Awakening of Helena Richter*; strong impressions well received. Al. G. Field 16. Minstrel 18.—**ITEM**: The Mackay Brothers co. had some local trouble with Manager Lumber of Greenview, Miss., because of cancelling of engagement at his house, but a satisfactory settlement was made.

**CORINTH.—OPERA HOUSE** (East and Bell): Casino Musical Comedy co. 13 fair business. Lena Rivera 18. *Traveling Salesman* 28. *Daisy Cameron* in *Nancy* 31.—**ITEM**: Polly of the Circus cancelled 26.

**YAZOO CITY.—YAZOO THEATRE** (J. W. Wolestein): The Girl from the U. S. A. 13; fair, to good business. The Casino Girls 15 failed to please. Al. G. Field 18. The Good King 23. A Gentleman from Mississippi 25.

**COLUMBUS.—THEATRE** (James W. Murphy): McKewen, the Hypocrite, 16-17; fair performance; nice audience. Lena Rivera 17.

**BILOXI.—DUKATES** (J. Jarard): Motion pictures 2-8; light because of bad weather. Volunteer Fireman's Benefit 9.

**GULFPORT.—THEATRE** (R. W. Lang): The Newlyweds 15. The Climax 18.

## MISSOURI.

**ST. JOSEPH.—FOOTLE** (G. U. Phille): Lew Deckstader's Minstrel 15 delighted two packed houses. Mildred Holland 16. *Traveling Salesman* 19. The Man of the Hour 23.—**LYCUM** (C. U. Phille): The Port of Missing Men 9-12 received with great favor by excellent business; well presented by good co. The Big Review 13-15; a high-grade musical production that appeals heavily to a clever co. Theatricals of which Frank Heath and Harry Le Van deserve special mention for brilliant work; business crowded. The Girl from Meeter's 16-19. *Miner's Jardin de Paris* Girls 20-22.—**MAJESTIC** (Fred Connors): *Jeannette De Anville* 13. *Benish* 14. *Two vaudeville acts* and pictures. The acts will be backed by Sullivan and Connors. This theatre is one of the roomiest and safest in the city and is a worthy addition to St. Joseph.

**POPULAR BLUFF.—FRATERNAL OPERA HOUSE** (James Reynolds): A Heart of Gold 11; fair attraction and business. *Madame Satan* 12; good to S. H. O. Daisy Cameron 14; good; fair business. U. T. C. 15; good offering; large business. Pauline Harrington 21. Woods Sisters 27-29. Casino Girls Dec. 7. Bill and Jane 11. Boss of S. Ranch 12.

**HANNAH.—PARK** (J. B. Price): The Burlesque Club co. in *Let's Be Natural* 13, 14; fair co. and business. Plays: *Sis Grand*, *The Diamond Necklace*, *Carmen*, *Kathleen Mavourneen*, *Reynard Rascal*. The Fortune Hunter 14; excellent co.; big house. *Shaban Opera* co. in 11 Travatore 17. Seven Days 22.

**CARROLLTON.—WILKINSON OPERA HOUSE** (E. J. Wilkinson): The House on the Hill 13-15. *Madame Satan* 16. *Benish* 17. *Good King* 18. *Traveling Salesman* 20-22. *Under Canvas*; Dubinsky Brothers Stock co. 17-22; good co.; capacity business.

**JEFFERSON CITY.—JEFFERSON** (Joe Goldman): Playter Players 11-15, with Saturday matinee; very good business. *Benish* 18; splendid advance sale.—**APOLLO PALACE** (H. A. Oankle): Madame Vera and Daughter, Mercedes, 10-15; mind reading entertainment; fair business.

**FULTON.—PRATT'S** (Gaw and Newland): Judgment of Eve 11 canceled. Fifty Thousand Dollar Beauty 12 canceled. The Man on the Fox 15 pleased good business. Seven Days 17 pleased capacity. College Star Lecture Course 21. Lyman Howe 24. Wizard of Wineland 27.

**MACON.—LOGAN** (H. M. Logan): Seven Days 21. Wizard of Wineland 25. Lyman Howe 28. *Benish* at Red Bank 29. *Good King* 30. *Traveling Salesman* 31. *Benish* 14-18.

**DE SOTO.—JEFFERSON** (Loom Berry): U. T. C. 13 to good house. A Heart of Gold 16; good co. and business. Howe's pictures 29.

## MONTANA.

**BUTTE.—BROADWAY** (James E. Hantel): Wilton Lackaye 16, 17. Madame's Divorce 18. The Pines 20, 21. De Wolf Hopper in *Let's Be Natural* 22. *The Lovers* 23. *Kissin' Girl* 30. Volunteer Orchestra 31.—**FAMILY** (Dick P. Sutton): *Carmen* Stock co. 10-22 in *The Girl Engineer*. Thomas 23-26.—**ITEM**: The Bliss, billed this week at the Majestic as European acrobats, were married on the stage Wednesday evening 19, immediately after close of regular performance.

**HELENA.—THEATRE** (George A. Mingo): The City 1, 2; well produced and played to capacity house. Blue Moon 4; good business.



\_\_\_\_\_











# Van Horn & Son

Theatrical and Historical

## COSTUMERS

PHILADELPHIA, PA.

Productions and Stock Companies  
Our Specialty

THE ORIGINAL AND ONLY FIRM

Est. 1868

Representative will call.

We guarantee to furnish Artistically-Correct

## Theatrical Costumes

MADE TO ORDER

AT PRICES TO SUIT OUR CUSTOMERS.

Call, or write your requirements.

Eaves Costume Co. (Reorganized)  
226 West 41st St., N. Y. City

## FRANCESCA TEXTOR

(of the late firm of VAN HORN & TEXTOR)  
is now carrying on the business of

Theatrical and Historical Costumer, Etc.

160 WEST 45TH STREET, NEW YORK CITY  
Fancy Costumes Made to Order for All Occasions.  
Amateur Plays Artistically and Correctly  
Costumed. Everything for Sale or Hire. TEL.  
4335 BRYANT.

## JOS. HEMBERGER & CO.

MERCHANT TAILORS

1 East 37th Street First Floor

LATEST SPRING AND SUMMER

IMPORTATIONS NOW READY

Dress Suits a Specialty

## FRANK HAYDEN COSTUMER

REMOVED TO

140 West 36th Street, New York

Tel. 1581, Murray Hill. Modern Gowns, Cos-  
tumes for Sister and Girl Acts. Ankles and  
Short dresses on hand.

## MILLER COSTUMER

130 N. 7th Street PHILADELPHIA

## JACOB A. ANDREWS

24 Hand Store, 351 N. Clark St., Chicago, Ill.

Specialty of Full Dress Suits and Tuxedos.

LADIES' STREET AND STAGE GOWNS.

Large Stock Prince Albert and English Walking  
Suits.

## WIG

For Bonnettes, \$1.50; nice dark  
human hair on imported setting  
foundation; other colors, \$2.00  
each; by mail, 10c. more. G.  
KLIPFERT, Mfr., 348 4th Ave., New York.

## Second-Hand Dresses and Furs

328 State St. BARNETT Chicago

## AT A SACRIFICE

several exceptionally handsome Evening and Dinner  
Gowns and Wraps suitable for high-class Theatrical  
Wardrobe. Wm. H. NATHAN, 748 Sixth Ave.

## Actors' Attention! Fur Lined Coat

Never worn, lined throughout with the best Aus-  
tralian mink with magnificent Persian Lamb col-  
lar. Will sell for \$55, cost \$175. Also Lady's  
Noble Fur Coat \$80, cost \$160.

FORREST 118 East 25th St., New York.

## LAURA BURT

DISENGAGED

Address care MR. WM. BURT,  
Room 5, 15 Wall Street, N. Y.

## AMY AMES

Comedienne Singing and Character Parts

AT LIBERTY Address Dramatic Mirror

## GERTRUDE PERRY

LEADS—MARITANA, MY LADY, DIANA

Paul Cassanova Co. En route!

to good business. The Merry Widow and the  
Married Man 17 pleased capacity.

WELLSPRING.—BACHE AUDITORIUM  
(Dartt and Dartt): Mountain Ash Male Chorus  
13 delighted a large audience. Paul Gilmore in  
The Bachelor Nov. 1.

FRANKLAND.—OPERA HOUSE (J. J. Mc-  
Manis): Irene Myers co. 10-17; co. fair to  
fair business. The Wolf 24.

BRUNSVILLE.—OPERA HOUSE (Ray  
Rush): California Girls 21.—ITEM: Manager  
Rush has added a fine new \$300 picture machine.

OIL CITY.—THEATRE (George W. Low-  
der, mng.): The Showmaker 15 failed to  
please small house. Madame X 26.

HELLESPONTE.—OPERA HOUSE (Ed. F.  
Gorman): Gorton's Minstrels 12 pleased good  
house.

LATROBE.—SHOWALTER (W. A. Show-  
alter): The Lottery Man 21. Billy the Kid 24.  
The Squaw Man 25.

## RHODE ISLAND.

### PROVIDENCE.

The Girl and the Kaiser's Initial Presentation—  
Women Ushers at Keith's.

Lulu Glaser, surrounded by a very capable co.,  
opened at the Opera House 17 in The Girl and  
the Kaiser, marking the event as the initial  
performance in this country. The Wolf, which is  
above the average run of musical comedy, and  
both press and critics are unanimous for a  
bright future. Miss Glaser is quite at ease  
with her new role and her clever comedy ability  
is apparent all times. Mr. Hunter, Mr.  
Slavin, and Miss Decker are also pleasantly cast  
in good roles. Thomas A. Wise in A Gentleman  
from Mississippi 24-25.

The Empire continues to large houses with  
the best attractions obtainable at popular prices.  
The present vehicle is The Wolf, which is es-  
pecially presented by a fine cast. E. Fernandez  
and Thomas Burroughs share the honors. Cecil  
Spencer in The Fortune of Betty 24-25.

The Westminster did good business with Billy  
Watson and his Girls from Happyland 17-22.  
Florence Belmont and Joe Buckley assist mathe-  
matically in the success of the performance. Ben-  
tley co. to follow.

One of the best bills of the current season  
was offered at Keith's, featuring the Curtis  
Herring aeroplanes as the headliner. Jack Wil-  
son scored a big hit and Valerie Berners' Play-  
ers appeal in a bright sketch. Others include  
Elphie Snowden and Earl Bonham, Charles  
Bower-Wilth Hinkle and co., Stella Morisani's  
animals, Edwards, Van and Tierney, Lina Pan-  
ter and Mabel Wayne.

The performance of The Girl and the Kaiser  
at the Providence Opera House, being the first  
in this country, attracted a distinguished gather-  
ing of theatrical men to the city. The Messrs.  
Shubert were attentive admirers.

The Boston Symphony is scheduled for a con-  
cert in Infantry Hall Nov. 5.

Mr. Lovenberg, of Keith's, is the first manager  
in this city to retain women ushers. This inno-  
vation was put into practice a week ago.

H. F. HYLAND.

PAWTUCKET.—KEITH'S THEATRE  
(David R. Huntington): The Crook, Slave's Re-  
venge 10-17 to fair business. The Queen of the  
Convicts 17-22 to good business. Miss Hagen  
as Draga Maschin was excellent; Leah Hallack  
had a good part and made much of it; Hen-  
rietta Bagley as Madame Maschin was good;  
Elleen Cosgrove as Molly Jenkins was good; the  
ladies wore some elegant costumes; Jack Oag-  
non as King Alexander looked and acted the  
part excellently and won applause; Carl Brickert  
was good as Prince Markovitch; Danny Bagwell,  
a newcomer as comedian, made quite a hit, and  
made good; Henry Hebert, Jack McGrath as  
Favory and Saratov, and George Nolan as  
Benton was good as Francis; Florence Nolan  
was excellent as Mother Ursula; Albert Lando  
as Jovan was good; the piece was well staged  
by Director Lando. On Thanksgiving Day 24-25.

NEWPORT.—OPERA HOUSE (Ellis B.  
Holmes, mng.): Frank Daniels in The Ball  
of Brittain 8; enthusiastically received by large  
house. William Hodge in The Man from Home  
15.

## SOUTH CAROLINA.

COLUMBIA.—THEATRE (F. L. Brown):  
Human Hearts 15; fair to fair house. Maude  
Adams in What Every Woman Knows 17; ex-  
cellent to S. B. O. Sins of the Father 20.  
Miss Annanias 21.—ITEMS: The leading man,  
Mr. Fahr, of Sins of the Father co., having  
been drowned at Wilmington, N. C., last week,  
Thomas Dixon will play the part.—Five hours  
after the tickets for appearance of Maude  
Adams were placed on sale, the S. B. O. sign  
was displayed.

FLORENCE.—AUDITORIUM (F. Brand):  
Thomas Dixon in The Sins of the Father 18.  
—ITEM: Mr. Dixon appears in place of Rob-  
ert Barton Fahr, who was drowned 18. House  
sold out in advance.

CHARLESTON.—ACADEMY (Charles R.  
Matthews): Starkey's Players 10-15; concluded  
a profitable engagement. Sins of the Father  
21, 22. Frederick Warde 24, 25. Aborn Opera  
co. 26.

GREENVILLE.—OPERA HOUSE (R. T.  
Whitmore): The Summer Stock co. 1-20.  
The Man on the Box 21. Human Hearts 22, and  
matinee.

ANNEVILLE.—OPERA HOUSE (O. B.  
Ochsbro): The Man on the Box 24. Sins of  
the Father 27.

## SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (Fred  
Recher): The Man of the Hour 9; excellent  
co. to capacity. Romeo and Juliet 11; pleased  
a good house. The Housemaid 14; fair  
to good business. The Girl from the U. S. A.  
15; good co. and house. George Sidney 16 in  
The Joy Rider. St. Elmo 17. Daniel Boone  
18. A Pair of Pink 20. The Burmester 21.  
The Girl and the Drummer 22. William Mc-  
Gawley 23 in Osmatras.

WATERTOWN.—GRAND (G. H. Du-  
mand): Just a Woman's Way 12; fair co.;  
poor business. The Climax 13; very good co.  
and business. Chase-Lister co. 17-22.

## TENNESSEE.

CHATTANOOGA.—ALBERT (P. R. Al-  
bert): The Soul Kiss 11; pleased fair business.  
A Gentleman from Mississippi 13; pleased good  
business. Frederick Warde in Timon of Athens

19. The Girl Behind the Counter 20.—LYRIO  
(H. G. Cassidy): Blanche Walsh 14 pleased ca-  
pacity. Adelaide Thurston in Miss Annanias  
17. Otis Skinner in Your Humble Servant 18.  
—BIJOU (O. A. Neal): In Old Kentucky 13-  
15; pleased good business. St. Elmo 17-19.  
—KNOXVILLE.—STUBBINS (Fritz Staub):  
The Soul Kiss 12; good business. Blanche  
Walsh in The Other Woman 15; delighted large  
house. Otis Skinner in Your Humble Servant  
17; large and appreciative audience. The Great  
McEwen 18-20. Maude Adams in What Every  
Woman Knows 24.—BIJOU (Fred Martin):  
Martin Alsop in St. Elmo 20-22.—GRAND  
(Frank Rogers): Vaudeville 15-22 to good busi-  
ness.

COLUMBIA.—OPERA HOUSE (William  
Barker): Frederick Warde in Timon of Athens  
18; pleased large audience; two curtain calls;  
scenery fine. Cat and the Fiddle Nov. 3. Girl  
from the U. S. A. 7.

BRISTOL.—HARLING OPERA HOUSE  
(Harry Bernstein): McEwen in The Master Ma-  
gician 21, 22, matinee and night. Vogel's Min-  
strels 25, matinee and night.

## TEXAS.

### DALLAS.

Audiences increased with Each Performance  
of Billy—Louis Kelso Led the Fun.

That very amusing and breezy comedy, Billy,  
with Sidney Drew, S. Hankin Drew, and Miss  
Drew, "drew" well for four consecutive nights  
10-14 at the Greenwall to audiences of medium  
size at the opening, increased to large at the  
close of the engagement. Black Patti (Blair-  
etta Jones) filled out the week 14, 15 with her  
dusky troubadours. The Honeymoon Trail 17;  
one performance only, but a good one. This  
production of J. M. Sings' set seen  
Broadway as yet, and Broadway is the last.  
Louis Kelso lead in the funmaking, the support-  
ing co. was good and all parts well sustained.  
Dustin Farnum in Cameo Kirby follows soon,  
as will Clara Lipman in Lulu's Husbands.

L. L. FANDERS.

SAN ANTONIO.—OPERA HOUSE (Sidney  
H. Weis): Happy Hooligan 12; poor co. to ca-  
pacity business. The treat of the season thus  
far was Dustin Farnum in Cameo Kirby 14, 15;  
the Cameo Kirby of Dustin Farnum was a  
work of art. Mr. St. James as Larkin Bunco  
was good and shared honors with Mr. Farnum;  
Nora Shelby was a very sweet Adèle; her work  
was above criticism. Smart Set, 16, 17. Honey-  
moon Trail 19, 20. Clara Lipman in The Mar-  
riage of a Star 21, 22. Lulu's Husbands 23,  
27. Walker Whitehead in The Melting Pot 25,  
29. Black Patti 30, 31. Al G. Field Nov. 3,  
Wilton Lackaye 8, 9. Jeff De Angelis 10, 11.  
A Gentleman from Mississippi 12.—ROYAL  
(Lloyd Spencer): Another good bill week 9-15,  
playing to good business; in fact business is  
better each week. Lola Milton and co. in That  
Girl, were good; Willis and Collins in the Rajah  
were fair; Irving Newbold and Dede Phelps in  
The New Girl and the Bachelor were fair;  
the Twin City Quartette were not so good this  
year as last year; Donna Marya co. were splen-  
did.

HADEN P. SMITH.

WACO.—AUDITORIUM (Aaron Laskin).  
—ITEMS: This theatre is the principal play-  
house; in fact, the only one in this city. It  
has just undergone a remodeling, which now  
renders it one of the most modern and up-to-  
date playhouses in the South. On account of  
the remodeling and change of management has  
delayed the season considerably. This playhouse  
is under the Shubert booking.—The season  
properly opened with Dustin Farnum in Cameo  
Kirby 18, a splendid rendition to a large house.  
The Booking shows many fine attractions com-  
ing.—MAJESTIC (William R. Fairman):  
Vaudeville and pictures opened 17; two per-  
formances each evening, to fair houses.

FORT WORTH.—BYERS' OPERA  
HOUSE (P. W. Greenwall): Black Patti and  
co. pleased good business 12, 13. Sidney Drew  
in Billy 14, 15; costumes fair to good.

Three performances: Mr. Drew and his clever  
leading woman, Ines Plummer, received gen-  
erous approbation. Happy Hooligan 17; poor at-  
traction, to poor houses. Dustin Farnum in  
Cameo Kirby 19. Queen of the Moonlight House  
21, 22. Clara Lipman 24, 25. Honeymoon  
Trail, with Arline Bolling and Louis Kelso, 26,  
27.

CONRICANA.—MERCHANTS' OPERA  
HOUSE (W. E. Herman): Smart Set 4 to top-  
heavy house. Wildfire 5 pleased a fair house.  
Billie Allen Comedians co. 6-10; light business.  
Happy Hooligan 15. East Lynne 19. Honey-  
moon Trail 24. Lulu's Husbands 25. Yankee  
Doodle Detective 27. Down in Dixie Minstrels  
28.

TEMPLE.—EXCHANGE OPERA HOUSE  
(Roy Ballings): Smart Set co. Sept. 25; good  
house. Smart Set co. second engagement, 13.  
—ITEM: Manager Vogel of the Almond, is  
building a new vaudeville theatre on First  
Street, opening date 27. Seating capacity,  
500.

COMANCHE.—OPERA HOUSE (E. W.  
Harris): Cosmopolitan Players 10-15, present-  
ing Escaped from the Harcom, Facing the Mu-  
sic. St. Elmo, North Carolina Folks, The Girl  
from the Golden West, Old Dan Tucker, The  
Hand of Man; good co., to small business.  
Charles L. Newton's East Lynne co. 25.

BRYAN.—COLONIAL (Johnson and Lau-  
rence): Sidney Drew in Billy 7; good perfor-  
mance; excellent business. Smart Set 8; good, to  
fine house. Marie Nelson co. 17-19. Down in  
Dixie Minstrels 25. Local talent 26.

SULPHUR SPRINGS.—JEFFERSON (J.  
B. Thomas): The Cat and the Fiddle 14; S. B.  
O.; performance fair. Yankee Doodle De-  
tective 18; light business; performance poor.

GROESBECK.—OPERA HOUSE (Anglin  
Brothers): Charles L. Newton's East Lynne co.  
15; fairly pleased good business.

## VERMONT.

BRATTLEBORO.—AUDITORIUM (George  
F. Fox): Bennett and Moulton co. 10-15 in  
Daughter of the People, Shadowed Lives. Way  
of the West, Secret Service, Lucky Jim, A Good  
Fellow matinee; St. Elmo, and The Coward;  
good business. The Blue Moon 17; pleased  
large house.

NEWPORT.—LANE'S OPERA HOUSE (H.  
E. Lane): The Man on the Box 10; excellent  
co.; pleased fair house; John Meehan cap-  
tivated the house. The Wolf 11; excellent co.;  
pleased good house; a pleasing performance in  
every way and delightfully staged. The Blue  
Moon 20.

ST. ALBANS.—OPERA HOUSE (T. B.  
Waugh): The Man on the Box 13; excellent co.  
to good business. The Blue Moon 31.

## Just the Wig You Want

THE ARTISTIC KIND

THE SATISFACTORY KIND

Theatrical Work My Specialty

Guaranteed Make-up, None Better

Careful Attention Given to All Orders

Established 1877

CHAS. L. LIETZ

130 West 45th Street, New York

## Wigs, Toupees

GREASE PAINTS, POWDERS, Etc.

(Leichner's Patent)

## OSCAR F. BERNNER

105 West 47th Street

NEW YORK CITY Tel., 2631 Bryant

## PLÜCKER and ANRENS

Successors to CHARLES MEYER

Practical Wig Makers

Street Wigs and Toupees Artistically

Made. Theatrical Work a Specialty

160 W. 48th St., New York. Phone, 4236 Bryant

Formerly 25 E. 26th St.

## GEORGE TURNER

JOE PORTUGAIS

The Right of Way EN ROUTE

## GEO. BOESEL

SCENIC ARTIST

AT LIBERTY FOR STOCK

217 Seventh Street, Louisville, Ky.

EDWIN BRANDON—FLORENCE BURROUGHS

BOTH Cleave? Yes. O.M.'s?

REP. AND STOCK THAT'S WHY

En Route. Chas. K. Chapman Co.

## EVELYN De FOLIART

LEADING WOMAN—ENGAGED

Address care HISSON.

## AITKEN, SPOTTISWOODE

Henry B. Dixey Co. Address Dramatic Mirror

## BECK, JOHN

Frederic Thompson's My Man.

## CARHART, JAMES L.

Maude Adams Co. Management Chas. Frohman.

## COLLINS, J. PALMER

Management Chas. Frohman. Green Room Club.

## HADLEY, HELAINE

At Liberty. Address care HISSON.

## HOLLOWAY, J. FRED.

Management Lighter and Co.

## McGRATH, CHARLES A.

Permanent address, Actors' Society.

## MULDENER, LOUISE

Frau Quisano—The Melting Pot.

## STURGIS, GRANVILLE F.

Plays & Sketches. 1776 Williams St., Denver, Col.

## TRADER, GEORGE HENRY

Permanent address, Actors' Society of America.

## WARD, CARRIE CLARK

Characters. Address this office.

## WHITE, THURLOW

Harry Clay Sidney Co. Manager.

## PLAYS

For Amateur and Professional  
Actors. Largest assortment in  
the world. Catalogue free.

7717 DRAMATIC PUBLISHING

CO., 353 Dearborn Street, CHICAGO, ILL.



WILLIAM (Charles Frohman, F.): Buffalo, N. Y., 24-29.



- GILMORE, PAUL** (Fred Gilmore and Carl Hamilton, mgrs.): Honolulu, Pa., 20, Bingham, N. Y., 27, Elmira 28, Ithaca 20.
- GIRL AND THE RANGER** (Frank P. Russell, mgr.): Haverhill, Tex., 20, Livingston 21, Omaha 28, Weston 29, May City 20, 21, Camp 21, Victoria Nov. 1, Port Lavaca 2, Gollard 3, Corpus Christi 4, Beeville 5, Yorktown 6.
- GIRL FROM RECTOR'S** (A. H. Woods Co., mgrs.): Denver, Pa., 20, Milwaukee Wis., 21, Madison 21, Dixon, Ill., Nov. 1, Springfield 2, Peoria 3, Bloomington 4, Danville 5.
- GIRL FROM RECTOR'S** (A. H. Woods Co., mgrs.): Hot Springs, Ark., 20, Pine Bluff 21, Greenville, Miss., 22, Vicksburg 22, New Orleans 23, Nov. 2.
- GIRL FROM THE U. S. A.** (Central: Harry Scott, mgr.): Adel, Ia., 20, Ames 27, Carroll 28, Boone 30, Missouri Valley 21, Shenandoah Nov. 1, Osceola, Neb., 2, Fairbury 3, Kearney 4, Grand Island 5.
- GIRL FROM THE U. S. A.** (Western: Harry Scott, mgr.): Elkins, W. Va., 20, Parsons 21, Cumberland, Md., 20, Meyersdale, Pa., 21, Somerset Nov. 1, Scottsdale 3, Morgantown, W. Va., 4.
- GIRL FROM THE U. S. A.** (Southern: Harry Scott, mgr.): Natchez, Miss., 20, Brookhaven 27, Lexington 28, Starkville 29, Macon 31, Aberdeen Nov. 1, Amory 2, Osceola 3, Corinth 4, Columbus 5.
- GLASSER, LAUGHAN** (Vernon Glasser, mgr.): Minneapolis, Minn., 23-29, Chicago, Ill., 30-Nov. 5.
- GOODWIN, NAT** (Klaw and Erlanger, mgrs.): Louisville, Ky., 24-26, Lexington 27, Evansville, Ind., 28, Decatur, Ill., 29, St. Louis, Mo., 30-Nov. 5.
- GRAUSTARK** (Western: Baker and Castle, mgrs.): Centerville, Ia., 20, Trenton, Mo., 27, Brookfield 28, Chillicothe 29, Kansas City 31-Nov. 5.
- GRAUSTARK** (Southern: Baker and Castle, mgrs.): Ocala, Fla., 20, Orlando 27, Tampa 28, 29, Brunswick 30, Nov. 1.
- GROSMITH, WEDDIE** (Daniel Arthur, mgr.): New York city 31-Nov. 5.
- HACKETT, JAMES K.** (William A. Brady, mgr.): Vancouver, B. C., 20, Victoria 27, Bellingham, Wash., 28, Everett 29.
- HANE HANSON** (Louis Reis, mgr.): Aberdeen, D. D., 20, Bowdle 27, Ipswich 28, Faulkton 29.
- HARNED, VIRGINIA** (Arthur J. Aylesworth, mgr.): Stockton, Cal., 20, Fresno 27, Woodland 28, Chico 29, Ashland, Ore., 31, Medford Nov. 1, Grants Pass 2, Eugene 3, Albany 4, Corvallis 5.
- HILLARD, ROBERT** (Frederic Thompson, mgr.): Cincinnati, O., 24-26.
- HODGE, WILLIAM** (Hodger and Co., mgrs.): Buffalo, N. Y., 24-26.
- HOMER TIES** (Byron Chandler, mgr.): Boston, Mass., 10-Indefinite.
- HOUSE OF A THOUSAND CANDLES** (Sim Allen, mgr.): Charleston, W. Va., 20, Huntington 27, Ironton, O., 28, Lexington, Ky., 29.
- HUNTLEY, G. P. AND HATTIE WILLIAMS** (Charles Frohman, mgr.): New York city Sept. 19-Oct. 2, Brooklyn 31-Nov. 5.
- ILLINGTON, MARGARET** (Edw. W. Kiser, mgr.): Seattle, Wash., 24-27, Spokane 28, 29.
- IN OLD KENTUCKY** (Litt and Dingwall, mgrs.): Birmingham, Ala., 24-29, Memphis, Tenn., 30.
- IN THE BISHOP'S CARRIAGE** (Baker and Castle, mgrs.): Bayonne, N. J., 24-26, Paterson 27-29, Berwick, Pa., 31.
- IS MATRIMONY A FAILURE?** (David Belasco, mgr.): Brooklyn, N. Y., 24-29, New York city 31-Nov. 5.
- JOSHUA SIMPKINS** (Ray, N. D., 26, Williams 27, Charleston, Mo., 28, Glasgow 29).
- KALICH, BERTHA** (Messrs. Shubert, mgrs.): Cincinnati, O., 24-26.
- KEEPING UP APPEARANCES** (Messrs. Shubert, mgrs.): New York city Oct. 20-Nov. 5.
- KENTUCKIAN** (Rowland and Clifford, mgrs.): Rochester, N. Y., 24-26, Syracuse 27-29.
- LAKAYE, WILTON** (Lieber and Co., mgrs.): Denver, Colo., 24-26.
- LENA RIVERS** (Kansas City, Mo., 23-29).
- LIGHT ETHERAL** (M. E. Rice, mgr.): Chicago, Ill., 10-Nov. 5.
- LILY TIE** (David Belasco, mgr.): Boston, Mass., 10-29, Worcester 31-Nov. 5.
- LORIMER, WRIGHT** (William A. Brady, mgr.): New Haven, Conn., 27-29, Springfield, Mass., 31-Nov. 5.
- LOST TRAIL** (Willis Amusement Co., mgrs.): Battle Creek, Mich., 28, Kalamazoo 29, Charlotte 30, Lansing 30, Chelsea 31.
- LOTTERY MAN** (Messrs. Shubert, mgrs.): Iowa City, Ia., 20.
- LOTTERY MAN** (Messrs. Shubert, mgrs.): Wallace, Ida., 20, Missoula, Mont., 27, Anaconda 28, Butte 29.
- LOTTERY MAN** (Eastern: Messrs. Shubert, mgrs.): Fairmount, W. Va., 20, Grafton 27, Parkersburg 28, Charleston 29, Huntington 31, Parkersburg Nov. 1, Wheeling 2, 3.
- LULU'S HUSBANDS** (Messrs. Shubert, mgrs.): Brooklyn, N. Y., 24-26.
- MACAULEY, WILLIAM** (Jas. A. Pelts, mgr.): Columbus, Neb., 20, Lincoln 27, Beatrice 28, Fairbury 29, Grand Island 30, Kearney 31.
- MADAME X** (Eastern: Henry W. Savage, mgr.): Brooklyn, N. Y., 24-26, Philadelphia, Pa., 31-Nov. 5.
- MADAME X** (Southern: Henry W. Savage, mgr.): Oil City, Pa., 20, McKeesport 27, Connelville 28, Clarksburg, W. Va., Nov. 1, Parkersburg 2, Marietta, O., 3, Huntington, W. Va., 4, Charleston 5.
- MADAME X** (Western: Henry W. Savage, mgr.): St. Paul, Minn., 23-29, Minneapolis 31-Nov. 5.
- MAN OF THE HOUR** (Felix Haney's): Knoxville, Tenn., 24-26, Birmingham, Ala., 31-Nov. 5.
- MAN ON THE BOX** (P. E. Trousdale, mgr.): Webb City, Mo., 20, Ft. Scott, Kan., 27, Monett, Mo., 28, Harrison, Ark., 29, Bureau Springs 31, Rogers Nov. 1, Fayetteville 2, Van Buren 3, Clarksville 4, Russellville 5, Morrilton 7.
- MAN ON THE BOX** (Co. O: Trousdale Brothers, mgrs.): Lincoln, Kan., 27, Abilene 28, Junction City 29, Glance 31, Lyons Nov. 1, Osborne 2, Beloit 3, Clyde 4, Belleville 5, Manassas 7.
- MAN ON THE BOX** (Boyd Trousdale, mgr.): Norfolk, Neb., 20, Wayne 27, Vermillion, S. D., 28, Yankton 29, Mitchell 31, Plankinton 31, Kimball 2, Chamberlain 3, Alexandria 4, Sioux Falls 5.
- MANN, LOUIS** (William A. Brady, mgr.): New York city 24-26.
- MANTELL, ROBERT** (William A. Brady, mgr.): Cleveland, O., 24-26.
- MASON, JOHN** (Messrs. Shubert, mgrs.): Los Angeles, Cal., 23-29, San Diego 30, 31.
- MELVILLE, ROSE** (J. E. Sterling, mgr.): Chicago, Ill., 23-Nov. 5, Streator 6.
- MESSENGER FROM RENO** (H. M. Horkheimer, mgr.): Greenville, N. Y., 20, Schenectady 27, Glen Falls 28, Geneva 29, Auburn 31, Utica Nov. 1, Ithaca 2, Elmira 3, Binghamton 4, Scranton 5.
- MILDRED AND BOULDER** (Harry Bouclere, mgr.): Louisville, N. Y., 20, Medina 28, Lockport 29, Canandaigua 31, Dansville Nov. 1, Warsaw 2, Perry 3, Wellsville 4, Hornell 5, MILWAUKEE, KID (Kilroy and Britton, mgrs.): Louisville, Ky., 23-29, St. Louis, Mo., 30-Nov. 5.
- MISSOURI GIRL** (Joe Bith, mgr.): Hinton, W. Va., 20, White Sulphur Springs 2, Boncove 23, Marlinton 29, Beverly 31.
- MONTANA LIMITED** (J. E. Sterling, mgr.): 24-29.
- MOTHER** (William A. Brady, mgr.): New York city Sept. 14-Indefinite.
- MURPHY, TIM** (St. Louis, Mo., 23-29).
- NEILSON, JULIA AND FRED TERRY** (Klaw and Erlanger, mgrs.): New York city Oct. 24-Nov. 12.
- NEWMAN, JOSEPH** (Louis A. Bally, mgr.): Brook, Colo., 20, Sterling 27, Ft. Morgan 28, NEW YORK (A. H. Woods, mgr.): New York city Oct. 17-Indefinite.
- NINETY AND NINE** (W. T. Boyer, mgr.): Akron, O., 24-26, Columbus 27-29, Cleveland 31-Nov. 5.
- O'HARA, FISKE** (Al. McLean, mgr.): Philadelphia, Pa., 24-26, Newark, N. J., 31-Nov. 5.
- OLD CHAUNCEY** (Augustus Piton, mgr.): Chicago, Ill., 23-29, 30, 31.
- OLD HOMESTEAD** (Franklin Thompson, mgr.): Philadelphia, Pa., 17-29.
- OLD OLSON** (J. N. Newitt, mgr.): Regina, Sask., Can., 20, Laramie 27, Saskatoon 29.
- OUR NEW MINISTER** (Harry Deol Parker, mgr.): San Francisco, Cal., 24-26, Sacramento 30, Marysville 31, Chico Nov. 1, Red Bluff 2, Ashland, Ore., 3, Medford 4, Eugene 5.
- PAID IN FULL** (H. M. Horkheimer, mgr.): Dedand, O., 20, Bowling Green 27, Findlay 28, Lima 29, Marysville 31, Delaware Nov. 1, Urbana 2, Plattsburg 3, Leavenworth 4, Hamilton 5.
- PAIR OF COUNTRY KIDS** (Western: H. W. Link, mgr.): Monticello, Minn., 28, Osakis 29, Sauk Center 31, Long Prairie Nov. 1, Wadena 2,ergus Falls 3.
- PEACHY, THE** (Cohan and Harris, mgrs.): Chicago, Ill., Oct. 24-Indefinite.
- POLLY OF THE CIRCUS** (Frederic Thompson, mgr.): Detroit, Mich., 24-29.
- PORT OF MISSING MEN** (Roland and Gaskell, mgrs.): Albia, Ia., 20, Centerville 27, Kirksville 28, Trenton 29, Chillicothe 31, Brookfield Nov. 1, Carrollton 2, Richmond 3, Lexington 4, Holton, Kan., 5, Atchison 6.
- PORT OF MISSING MEN** (Roland and Gaskell, mgrs.): Pittsburgh, Pa., 24-26.
- POINTER, BRULAN** (Harry J. Jackson, mgr.): Milwaukee, Wis., 23-29, St. Paul, Minn., 30-Nov. 5.
- QUINCY ADAMS SAWYER** (Atkinson and Thatcher, mgrs.): Philadelphia, Pa., 24-29.
- REAPING THE HARVEST** (Geo. L. Dick, mgr.): Philadelphia, Pa., 20, Hampton 27, New York city 28, 29, 30, 31, Utica 31, Monroe 2, Pierce 3, Niagara 4, Dallas 5, D. D., 6.
- REHECRA OF SUNNYBROOK FARM** (Klaw and Erlanger, mgrs.): New York city Oct. 2-Indefinite.
- ROBERTSON, FORBES** (Messrs. Shubert, mgrs.): Philadelphia, Pa., Oct. 24-Nov. 29.
- ROHSON, MAY** (L. S. Sire, mgr.): Bridgeport, Conn., 28.
- ROSLAND AT RED GATE** (Eastern: Gaskell and Clifford, mgrs.): Des Moines, Ia., 23-26, Omaha 27, 28.
- ROSLAND AT RED GATE** (Western: Gaskell and Clifford, mgrs.): Manchester, Ia., 29, Independence 30, Osceola 31, Waterloo 29, Marshalltown 30, Grinnell 31.
- ROSLAND AT RED GATE** (Western: Gaskell and Clifford, mgrs.): New York city Oct. 24-Indefinite.
- ROSLAND AT RED GATE** (Western: Gaskell and Clifford, mgrs.): Dayton, O., 24-26, Cincinnati 30-Nov. 5.
- ROSLAND AT RED GATE** (Western: Gaskell and Clifford, mgrs.): St. Paul, Minn., 23-29.
- ROUND UP** (J. E. Cohen, mgr.): Brooklyn, N. Y., 24-29.
- ROYAL SLAVE** (Geo. H. Bubb, mgr.): Washon, Ia., 20, McGregor 27, Prairie du Chien, Wis., 28, Cedarville 29, Waterloo 30, Portage 31.
- ROYAL SLAVE** (Eastern: J. M. Jackson, mgr.): Dayton, O., 24-26, Cincinnati 30-Nov. 5.
- ROYAL SLAVE** (Western: J. M. Jackson, mgr.): Parkersburg, W. Va., 27, Fairbairn 28, Parsons 29, Buchanan 31.
- ST. ELMO** (Glasier and Stutz, mgrs.): Richmond, Va., 24-29, Norfolk 31-Nov. 5.
- SEVEN DAYS** (Wagonhals and Kemper, mgrs.): Boston, Mass., Oct. 24-Indefinite.
- SEVEN DAYS** (Western: Wagonhals and Kemper, mgrs.): Galveston, Ill., 20, Moline 27, Muscatine, Ia., 28, Ottumwa 30, Albia 31, Grinnell Nov. 2, Marshalltown 3, Boone 4, Ft. Dodge 5, Albert Lea, Minn., 6, Austin 7.
- SHEA, TIOGH** (E. A. Woods Co., mgrs.): Washington, D. C., 24-29, Philadelphia, Pa., 31-Nov. 5.
- SHOEMAKER** (Gus Hill, mgr.): Cleveland, O., 24-29.
- SLYER THREADS** (Fred S. Cutler, mgr.): Chicago, Ill., 23-Nov. 5.
- SIS PERKINS** (C. Jay Smith, mgr.): Barton, Md., 20, Sarton, Pa., 27, Lawiston 28, Lancaster 29, Steelton 31.
- SKINNER, OTIS** (Charles Frohman, mgr.): New Orleans, La., 23-29.
- SOPHIE, ELLA, AND JULIA MARLOWE** (Messrs. Shubert, mgrs.): New Haven, Conn., Nov. 4, 5.
- SPECKLED BAND** (Charles Frohman, mgr.): Boston, Mass., 24-Nov. 5.
- SPENDTHRIFT** (Frederic Thompson, mgr.): Minneapolis, Minn., 23-29.
- SPENDTHRIFT** (Frederic Thompson, mgr.): New York city 24-29.
- SPOONER, OCEIL** (Blancy-Spooner Co., mgr.): Providence, R. I., 24-29.
- SQUAW MAN** (Willis Amusement Co., mgrs.): Ithaca, Pa., 20, Johnstown 27, Latrobe 28, New Castle 29, Beaver Falls 31, Rochester Nov. 1, Scottsdale 2, Mt. Pleasant 3, Connelville 4, Uniontown 5.
- STAMPED** (Geo. Dickson, mgr.): Wilkes-Barre, Pa., 24-26.
- STAR, FRANKS** (David Belasco, mgr.): Kansas City, Mo., 24-26, Omaha, Neb., 31.
- TEMPEST, MARIN** (Charles Frohman, mgr.): Chicago, Ill., 17-29.
- THREE** (No. 1: A. H. Woods Co., mgrs.): Chicago, Ill., 23-28, Springfield 27-29, Chicago 30-Nov. 1.
- THREE** (No. 2: A. H. Woods Co., mgrs.): North Adams, Mass., 29, Pittsfield 27, Waterbury, Conn., 28, New Britain 31, Middletown Nov. 1, New Haven 2, 3, Bridgeport 4.
- THIRD DEGREE** (Henry B. Harris, mgr.): Pittsburgh, Pa., 24-29.
- THIS WOMAN AND THIS MAN** (Forrest and Wheeler, mgrs.): Montreal, P. Q., 24-29.
- THROUGH DEATH VALLEY** (Chas. L. Crane, mgr.): Columbus, O., 24-26.
- TRAVELING SALESMAN** (Henry B. Harris, mgr.): St. Paul, Minn., 23-29.
- TURNING POINT** (G. A. Sullivan, mgr.): Worcester, Mass., 24-29, Philadelphia, Pa., 31-Nov. 5.
- UNDER DAVE HOLCOMER** (Charles Gordon, mgr.): Chester, Pa., 20, Warrersburg 27, Chambersburg 28, York 29, Gettysburg 31, Carlisle Nov. 1, Lewisburg 2, Huntingdon 3, UNCLE TOM'S CABIN (Al. W. Martin's, mgr.): W. Kibbe, mgr.): Danville, Ill., 28, Chambersburg 29, Joliet 28, Chicago 30-Nov. 5, Aurora 6.
- UNDER SOUTHERN SKIES** (Harry Deol Parker, mgr.): Denver, Colo., 23-29, McCook, Neb., 31, Holdrege Nov. 1, Hastings 2, Grand Island 3, York 4, Lincoln 5.
- VIRGINIAN** (Kilroy and Britton, mgrs.): Cleveland, O., 24-29.
- VOLUNTEER ORIGINIST** (Joe E. Payton, mgr.): Livingston, Mont., 20, Bozeman 27, Helena 28, Great Falls 29, 30, Butte 31, Missoula Nov. 1, Hamilton 2, Missoula 3, Wallace, Ida., 4, Spokane, Wash., 5, 6.
- WALSH, BLANCH** (A. H. Woods Co., mgrs.): Omaha, Neb., 20-30, Fremont 31, Kearney Nov. 1, No. Platte 2, Cheyenne, Wyo., 3, Lamar 4, Rock Springs, Wyo., 5.
- WARD, FREDERICK** (Savannah, Ga., 20, Jacksonville, Fla., 27, 28, Macon, Ga., 29, Columbus 31, Birmingham, Ala., Nov. 1, 2, Pensacola, Fla., 3, Mobile, Ala., 4, 5.
- WARR, HENRY** (Henry B. Harris, mgr.): New York city Sept. 20-Indefinite.
- WARR, HENRY** (Henry B. Harris, mgr.): New York city Aug. 23-Indefinite.
- WAY DOWN EAST** (William A. Brady, mgr.): Baltimore, Md., 24-29.
- WHITE SQUAW** (Louis F. Werbe, mgr.): Hildesheim, Me., 20, White River Jet., Vt., 27, 28, 29, Burlington 29.
- WILDFIRE** (Harry Deol Parker, mgr.): Junction City, Kan., 20, Manhattan 27, Topeka 28, St. Joseph, Mo., 29, Des Moines, Ia., 30, Waterloo 31, Freeport, Ill., Nov. 1, Rockford 2, Aurora 3, Joliet 4, Michigan City, Ind., 5, Chicago 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.
- WILSON, AL. H.** (Edw. W. Kiser, mgr.): Greenville, Tex., 20, Sulphur Springs 27, Clarksville 29, Paris 31, Denison Nov. 1, McAlester, Okla., 2, Muskogee 3, Tulsa 4, Oklahoma City 5, Muskogee 6, Tulsa 7.
- WILSON, FRANCIS** (Charles Frohman, mgr.): Philadelphia, Pa., 24-Nov. 5.
- WISE, THOMAS A.** (William A. Brady, mgr.): Providence, R. I., 24-29, Willimantic, Conn., 31, Holyoke, Mass., Nov. 1, Danbury, Conn., 2, New Haven 3-5.
- WOLF** (Edw. W. Kiser, mgr.): Boston, Mass., 24-29, Worcester 31-Nov. 5.

## SCENERY

For Sale—To Let

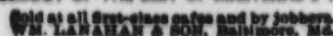
With us you save 1,000 per cent. Scenery built and painted to order. We build, paint and repair. Nothing too big, nothing too small. Send for our scenery and property catalog, and be convinced.

TOM ORRINGER, Murray Hill Theatre.  
(Telephone, Murray Hill 5363.) New York.



**CHAS. MEYER, 26-28 Union Sq., New York**

\_\_\_\_\_





# THE MOTION PICTURE FIELD

## "SPECTATOR'S" COMMENTS.

Here is a mild slap on the wrist for THE MINNION film reviewers, printed in the last Essanay Guide under the heading of "The Cannery":

(Certain phrases which ought to be bottled)  
The Critic: "Jersey scenery," "Camera Consciousness," "but" and "if."

It would be a fine thing, indeed, if the reviewers could forever dispense with references to Jersey scenery, camera consciousness and variations from these terms which are intended to convey the same meanings, but (sic) if (sic) these iterations and reiterations are ever to cease, the picture faults that call them forth must first cease or the reviewers must shut their eyes to them. Anyhow, the Essanay people need not worry. They are surely exempt from criticisms for producing Wild West pictures in Jersey localities and they have apparently cut down camera consciousness to a minimum. As for the "but" and "if" complaints, why not eliminate "and" and "the"?

\*\*\*\*\*

Just the same, the Wild West pictures as a rule (not all of them) call for more criticism than they usually get. The Spectator is reminded of this fact by a communication which he recently received from an interested reader and which is worth printing in full, even to the appeal for advice at the end:

EAST CAMBRIDGE, MASS., Oct. 5, 1910.

To The Spectator:

Sir.—Being an aborigine with Latin blood I am naturally interested in Indian and Mexican motion photography. I prefer THE MINNION's reviews to any other. I notice that the producers of Indian and Western pictures, produce pictures more for effect than reality, for instance: why do squaws and young bucks wear feathers, why do cowpunchers buy and sell things with paper-money and why does the poor Mexican peon wear the same fancy costume as the wealthy one? But most of all where do these people get their idea of Western life? I was born in the West and lived in California for 15 years and in that time I never saw a cowpuncher who wore his chapeau within the house nor did I ever see one of those things they call a cowgirl—of course I do not mean a horsewoman, but a girl who wore divided skirts, was armed to the teeth—and punched cattle. This only goes to show the many faults which of course causes the uplifters to attack such films. The independents are mostly guilty of this fault. Here are some films that suggested the West to me: Ramona, Unexpected Help, The Way of the Redman, The Padre's Secret and a few others I do not recall. The independents have failed to suggest to me any Western life in their Western films. For this reason, having gained a sensible idea of the profession, through THE MINNION I enclose a few small "photos" of myself and ask the Spectator if they are worthy of anybody's notice. If they have at least one good point in them I will adopt the profession. Success to THE MINNION.

THE WOLF.  
A faithful "Mirrorite."

Some of the points made by "The Wolf" have been frequently made in THE MINNION reviews, but others are new and worth the careful attention of picture producers. As for the request for advice on adopting the profession, the two photographs referred to are too indistinct in detail to serve as a basis for forming an opinion, but judging from the sound sense indicated by the above criticisms of Western films, The Spectator is of the opinion that "The Wolf" would be a valuable acquisition for more than one film producing company. He can do no worse than try, at any rate.

\*\*\*\*\*

In a recent letter from Captain Peacock, of Los Angeles, occurred the following paragraph which The Spectator held out for further remarks:

When, oh when, will motion picture "actors" give up using make-up on their faces? I suppose they cannot "act" without it, and that is the reason they are not playing their trade behind the footlights. Some day, I know, the best producers will come to the conclusion that photography is photography, and that the sunlight does not call for artificial aid as does the glare of stage lights. The first producer who dis-



CHARLES KENT, A VITAGRAPH DIRECTOR

Charles Kent is an actor of international reputation whose Svengali in A. M. Palmer's Tribby company was a masterpiece of dramatic art and placed Mr. Kent's name among the foremost of his profession. His great histrionic powers were again brought into prominence in Mrs. Pike's Mary Magdalene and established in Henrietta with

Robson and Crane. To enumerate his many successes in drama and comedy would be impossible in the space allotted. Mr. Kent has been a director for the Vitagraph Company of America for the last three years, during which time he has staged a number of large and elaborate pictures, notably Lancelot and Elaine and The Life of Moses.

covers this will greatly please the discerning public.

When will "actors" lay aside the grease paint? Why, when they drop their stage mannerisms, such as always pausing and looking back when about to exit; when they learn to write a letter with more than two or three hasty scratches of a pen; when they become able to wipe perspiration from the face with a good healthy wipe instead of merely dabbing the face with a handkerchief; when, in short, they realize that picture acting is merely the art of appearing absolutely natural and unconscious while clearly conveying the meaning of the action. However, Captain, grease paint is still necessary in making up character parts and for use in studio work. There appears to be no way to dispense with it altogether.

\*\*\*\*\*

It is not worth while paying attention to the general run of picturephobia letters written to the daily newspapers, but here is one that carries its own evidence of inanity so convincingly that the impulse to reprint it cannot be resisted. It appeared in the New York Tribune, Oct. 20, and is signed by John P. Davis of Newark, N. J. Mr. Davis declares that he had twenty-two minutes to wait for a train and during the wait entered a moving picture show. He then goes on to say:

In exactly seventeen minutes the following "shows" were shown. Three foolish women running away from and returning to their "easy" husbands, one white man killing about 479 Indians to save his "loved one," a village of "old maids" at bedtime, good and sane people being railroaded to and held in crazy houses by bad and insane people, "lightened people" starving for the sake of fashions, retribution of the ill minded and so on.

It doesn't require an expert mathematician to figure out how much of a prevaricator Mr. Davis is. He has described six picture subjects in addition to the "so on" and it takes from eight to eighteen minutes to run each picture. He saw them all in seventeen minutes. Possibly Mr. Davis was so interested in the pictures that he lost an hour without knowing it, or he may have spent his seventeen minutes looking at misleading posters on the outside.

\*\*\*\*\*

The proposed amendment to the pending municipal motion picture censorship ordinance for New York City, to the effect that a committee of twenty-five shall censor all stage entertainments, must evoke a smile, and may have been intended as a clever means of showing how absurd the entire censorship idea is. However, the esteemed New York Sun takes it all in earnest, and while approving municipal censorship for "cheap moving pictures" and the "holes" where they are exhibited, it gravely and very sensibly argues that

censorship of the theatre is not needed. "The public," says the Sun, "is the best censor that the stage could have," and it goes on to argue that the public by refusing to patronize improper entertainments have kept the stage clean. All of this, even admitting the bad character of many Broadway offerings, is very true and applies to pictures with equal force, although the Sun cannot see it that way. On the contrary it assumes that a higher sort of morality and intelligence abides in the patrons of the regular theatre than in the many millions who go to the pictures. It is impossible to believe that the Sun can knowingly be so insufferably snobbish.

\*\*\*\*\*

A little study of the Independent field reveals the astonishing fact that there are nineteen makers now releasing films through the Sales Company, with two other companies actively announcing early releases, although it is not stated whether they will go it alone or operate through the same distributing agency as the others. The nineteen companies are releasing at present twenty-four reels per week and there are rumors of increases. When the two new companies get into operation there will be at least twenty-six reels per week for the Independent exchanges to absorb. These exchanges, according to the statements of the Sales Company, number fifty-four. Anybody with a knowledge of the business can figure for himself how much chance some of the twenty-one producing companies have to market a paying number of copies their productions. However, the companies that have the reputation of turning out creditable films should and probably do secure a profitable business. It is merely the question of superior quality in the Independent field as it is in the Licensed field. There is always room for the best at the top.

THE SPECTATOR.

## IMPORTANT EDISON ISSUES.

Mr. L. M. Morin appears in another Edison production, The Key of Life, to be released Nov. 1.

The boy scout movement is pictured in the Edison release of Nov. 2. The active assistance of Ernest Thompson Seton was had in the making of this film. On the same reel is Riders of the Plains, with genuine cowboys, Indians and scenic backgrounds pictured in Canada.

A railroad story of the Canadian Rockies, The Little Station Agent, another film made during the recent Western Canadian trip, will be released Nov. 4. Still another film made during this trip is announced for Nov. 6. It is A Trip Over the Rocky and Selkirk Mountains. On the same reel will be a comedy, The Lassie's Birthday.

Other announcements are: Nov. 9, The Charmer, a farce-comedy; Nov. 11, The Adoption, a drama, by Roy Norton; Nov. 15, Into the Jaws of Death, a melodrama, in which an American fireman is the hero.

## AMERICAN CHANGES RELEASE DATE.

The new American Film Manufacturing Company, of Chicago, has changed its regular release date as indicated by the following statement received by telegraph: "In accordance with request tendered us by the greater majority of Independent film exchanges we have decided to change our release days to Mondays and Thursdays of each week, and have postponed our first release dates to Nov. 14 and 17."

Officers of the company are already on the road with copies of the first releases which will be exhibited in the Independent exchanges throughout the country for the enlightenment of the exchange men and exhibitors.

## PROPOSED CENSOR FOR ST. LOUIS.

A film censor bill has been introduced in St. Louis Council, the chief of police being designated as the censor, or some one appointed by him. It is proposed that no film not approved may be exhibited under a penalty of a fine of from \$25 to \$500.

## THE PENN OF PHILADELPHIA.

Messrs. Durst and Balfour, of the Penn Motion Picture Company of Philadelphia, a new Independent concern, were at the Kink Edward last week and engaged twenty-two people for their stock company.



**"MIRROR" MERIT LIST****REMARKABLE INTEREST MANIFESTED IN  
NOTION PICTURE MERIT LIST**

Content Started Last Week in "The Mirror"  
Brings Many Prompt Responses—Some  
of the Films for Which Votes Have Been  
Received—Each Voter May Name Ten  
Favorite Films—Coupon Printed Below.

The voting contest started last week in THE MIRROR for the purpose of establishing, according to critical public opinion, a motion picture "merit list" has met with a remarkably spontaneous response from MIRROR readers. At this writing, less than three days after THE MIRROR reached the Eastern newstands and before it has reached many Western States, there are enough votes in to make a respectable showing. One significant circumstance that is apparent thus early in the contest is the wide range of motion picture subjects that appear to find favor with the voters. Each voter appears to select for at least a part of his list a different set of pictures from the other voters, although there are a number of admittedly strong favorites that are found in a considerable number of lists.

Another point that becomes clear is the difficulty that some of the voters have in remembering the titles of the pictures they desire to vote for. They can describe them but cannot name them. In order to facilitate this class of voting, voters may write brief descriptions of the films they wish to include in their lists and if THE MIRROR judges can identify the films from the descriptions the votes will be counted as intended. If the descriptions are impossible to identify they will be published as written with the hope that some reader may furnish the desired information. This procedure may involve much extra work, but it is believed that it will add sufficiently to the interest of the contest and its ultimate fairness to make it well worth while.

Among the film subjects for which votes have been cast up to this writing are the following:

The Prince and the Peasant (Bio.), The Shepherd and the Maid (Gau.), The Burning of Rome (Selig), The Little School Teacher (Bio.), Mozart's Last Rehearsal (Gau.), The Unchanging Sea (Bio.), The Trained Trail (Bio.), Her Mother's Wedding Gown (Vita.), Last of the Saxons (Vita.), The Gray of the Dawn (Heliocine), Willful Peggy (Bio.), Thomas & Becket (Vita.), A Family Feud (Vita.), Cleopatra (Pathé), The Millionaire Cowboy (Selig), Sweet and Twenty (Bio.), Rose of Salem Town (Bio.), The Necklace (Bio.), Pippa Passes (Bio.), The Purgatorio (Bio.), Jones Family (Edison), John Paul Jones (Edison), The Hand of Justice (Pathé), Manon (Pathé), A Summer Flirtation (Pathé), Maseppa (Selig), Uncle Tom's Cabin (Vita.), The Cloister's Touch (Bio.), Courtship of Miles Standish (Selig), Rose Leaves (Vita.), For the Honor of the Family (Bio.), More Than His Duty (Edison), The Price of Jealousy (Kalem), Elektra (Vita.), Faust (Edison), Love Ye One Another (Pathé), Ramona (Bio.), Nellie's Farm (Vita.), Faithful (Bio.), Richelieu (Vita.), Pardners (Edison), The Three of Them (Vita.), The Outfit and the Man (Bio.), The Broken Doll (Bio.), The Song That Reached His Heart (Edison), The Clown and the Minister (Lubin), The Chick at Golden Gulch (Bio.), Papa's First Outing (Essanay), Assassination of the Duke of Guise (Pathé), The Hand (Pathé), Two Waifs and a Stray (Vita.), Comedy and Tragedy (Edison), Mrs. Jones Entertains (Bio.), All on Account of the Milk (Bio.), The Old Fiddler (Kalem), The Director's Gown (Essanay), A Rainy Day (Selig), The Maelstrom (Imp.), Transfusion (Imp.), Through the Breakers (Bio.), Resurrection (Bio.), The Seventh Day (Bio.), The House with Closed Shutters (Bio.), The Call to Arms (Bio.), A Mohawk's Way (Bio.), The Repoy's Wife (Vita.), The Big Scoop (Edison), Kiss Myhatler, Than Sword (Gau.), His New Family (Edison), Mrs. Barrington's House Party (Vita.), Rattle's Baby (Edison), A Conquest (Pathé), Paid in

Full (Vita.), Senator and Suffragettes (Edison), The Wrong Box (Vita.), The District Attorney (Lubin), The Newlyweds (Bio.), Little Mother at the Baby Show (Vita.), Maud Muller (Essanay).

The above films are not all that have been voted for and they are given here as they are listed in the votes without attempt to correct errors in the titles or in naming the companies to which they should be credited. Many of the above have only one vote each cast for them and so may never reach the "merit list," but they serve to indicate how widely distributed the voting is likely to be. Below is printed another coupon, and all readers of THE MIRROR, who are interested in motion pictures, are invited to clip a coupon and send it in with the names of ten film subjects that he thinks should go in the "Merit List."

**LICENSED FILM RELEASES.**

Oct. 24, 1910.

(Bio.) Message of the Violin. Drama.	997
(Pathé) Another's Ghost. Drama.	748
(Pathé) Hagenbeck's Menagerie.	208
(Selig) Oh, You Skeleton. Com.	585
(Selig) Ghost of the Oven. Com.	585
(Lubin) Romance in the Rockies. Drama.	990

Oct. 25, 1910.

(Vita.) Jean Goes Foraging. Drama.	1006
(Edison) Breach of Discipline. Drama.	1000
(Gau.) First Gray Hair.	...
(Gau.) The Amazon.	...

Oct. 26, 1910.

(Pathé) Motor Flend. Com.	610
(Pathé) Bruges, Belgium. Scenic.	370
(S. & A.) The Bouquet. Com.	678
(S. & A.) Hank and Lou, No. 5. Com.	298
(Kalem) Strongest Tie.	985
(Urban) Signet Ring. Drama.	...

Oct. 27, 1910.

(Bio.) Passing of a Grouch. Com.	537
(Bio.) The Proposal. Com.	461
(Lubin) False Love and True. Drama.	550
(Lubin) Edith's Avoidance. Com.	430
(Selig) Blasted Hopes. Drama.	1000
(Melies) Under Stars and Bars. Drama.	970

Oct. 28, 1910.

(Pathé) Max in the Alps. Com.	610
(Pathé) Buffalo Fight. Scenic.	358
(Edison) Swiss Guide. Scenic.	990
(Vita.) Captain Barnacle's Chapron. Com.	904
(Kalem) Indian Pete's Gratitude.	975

Oct. 29, 1910.

(Pathé) Indian and the Maid. Drama.	995
(S. & A.) Silent Message. Drama.	1000
(Vita.) The Telephone. Drama.	665
(Vita.) Battleship "Justice." Scenic.	335
(Gau.) Life of Mollara. Drama.	...

Oct. 31, 1910.

(Bio.) Two Little Waifs. Drama.	997
(Selig) Settled Out of Court. Drama.	1000
(Lubin) Brothers. Drama.	...
(Pathé) Max and His Eyes. Com.	594
(Pathé) New Style Inkwell. Com.	272
(Pathé) Darjiling. Scenic.	331

Nov. 1, 1910.

(Vita.) Double Elopement. Com.	990
(Edison) Key of Life.	...
(Gau.) Both Were Strung. Com.	...
(Gau.) Mediterranean. Scenic.	...
(S. & A.) A Fortunate Misfortune. Com.	1000

Nov. 2, 1910.

(Edison) Boy Scouts of America.	...
(Edison) Riders of the Plains.	...
(Pathé) Cowboy Justice. Drama.	750
(Pathé) Farori Family. Acrobatic.	243
(Kalem) Rough Rider's Romance. Drama.	...
(Urban) Tragical Concealment. Drama.	...
(Urban) Crossing Andes. Travelogue.	...

Nov. 3, 1910.

(Bio.) Walter No. 5. Drama.	997
(Selig) Early Settlers. Drama.	1000
(Lubin) Mike, the Housemaid. Com.	...
(Melies) Birthday Cigars.	...

Nov. 4, 1910.

(Pathé) Women of Samaria. Biblical.	902
(Edison) Little Station Agent.	...
(Vita.) Children's Revolt. Com.	902
(Kalem) Silver Cloud's Sacrifice. Drama.	967

Nov. 5, 1910.

(Pathé) Abraham Lincoln's Clemency. Drama.	1030
(Vita.) Mountains of Kentucky. Drama.	978
(Gau.) Fishing Smack. Drama.	961

**SCENE FROM "IN A JAPANESE TEA HOUSE."**

Not everyone of the passing crowd on Washington Street, Boston, realizes that within B. F. Keith's Bijou Theatre a fascinating little bit of opera is being given as part of the regular daily programme. In a Japanese Tea House was first produced at the Bijou Theatre early in June, and proved so attractive that it was reserved for revival during the regular Winter season. It is the first time that an attempt has met with success to introduce into vaudeville a legitimate operatic number. In a Japanese Tea House is a complete opera in one act. It is not a condensation of some larger production. Both music and book were written with the express intention of providing such a number for a vaudeville pro-

gramme. It has been said that this little act, with its cherry blossom setting, may be likened to a delicate lace handkerchief.

The scene is a reproduction of a Japanese tea house, and the Japanese costumes and interior are produced with a faithfulness to detail seldom seen. Seven people compose the cast. All of them are unmistakably trained singers with exceptionally good voices. Great attention has been given to the lighting, and from the opening of the opera, with its sunlight, to the closing "Lantern Song," sung in the twilight, one has before him a picture of such charm as only Japanese scenery and costumes can make possible. The opera will be continued during the week of Oct. 24-29.

**Reviews of Licensed Films**

**Winona (Kalem, Oct. 14).**—This is a fine Indian story of the early days and is admirably presented. In only one scene is there an appearance of improbability—the scene where Winona succeeds in freeing herself and her white lover while their Indian captors sleep. The incident might have been made a little more plausible. The other events, however, are convincing. Winona runs away from her tribe with her trapper sweetheart and they are pursued and caught, but escape again and are living in a log cabin when the Indian lover again shows up, but is vanquished and permitted to go his way.

**The Cowboy's Mother-in-Law (Essanay, Oct. 15).**—This film points a moral and adorns a tale. It teaches a lesson to surly husbands, especially to husbands whose wives have many cowboy admirers. When the friends of this Western Helen discovered her shedding tears over her husband's harsh words, they proceeded to reform him with much more finesse than gentlemen of their class are accustomed to show. Enlisting the wife's permission, Big Mat disguised himself as a mother-in-law and put the little husband through a course of sprouts that reduced him to docility. When he became so gentle that he would eat from his wife's hand Big Mat threw off the disguise. The husband was ready to fight, but he had pledged his word to behave and decided to stand to it. The acting is good. While it is farcical there isn't very much distorting of faces to express exaggerated surprise. This is such a relief that managers ought to make a note of it for emulation.

**Hearts and Politics (Lubin, Oct. 17).**—Very good acting is noted in this film, and the story has interest although it cannot be said to be distinguished for probability. The young reform candidate for Mayor proved to be an easy victim for the adventures to get into her toils, and he was also an ardent lover. After carrying her into her house, when she feigned a sprained ankle, he immediately went to his knees before her and in the next interview had her in his arms. It was not surprising, therefore, when he agreed not to run for Mayor if she would marry him, but his typewriter discovered the plot from a carbon copy of a note the adventures wrote to the party boss, and thus warned the young candidate continued in the race for Mayor and won. Then he folded the typewriter girl in his arms.

**The Broken Doll (Biograph, Oct. 17).**—This reviewer can recall no motion picture that impressed himself so strongly for its many fine qualities as this one. For the first time in a picture of Indian warfare we are shown action that appears absolutely to be what it purports to represent. The Indians in their war dance, in their attack on the settler's cabin and in their stealthy approach on the settlement act precisely as we can imagine they did act on many similar occasions in real life. It is not the stage Indian and the stage attack that we see, but the Indian as we know him in authentic history. This quality alone should make the film an Indian classic, but there is more to commend it; there is a pathetic thread of sentiment that runs through the narrative, telling of

a little Indian girl who had been presented with a doll by a little white girl. The doll was the first the Indian child had ever seen and the gift was the first bit of gentleness she had ever experienced. When the war dance had commenced and she had reverently laid the doll, rudely broken by a brave, on its little grave of sticks, Indian fashion, she hurried to warn her white friends. After one cabin had been burned and its inmates killed, and after the settlers had repulsed the attack on the settlement, we see the little Indian girl, wounded, dragging herself to her broken doll, where she lies down and dies. The part of the child is splendidly taken, as are all the parts, in fact, and the scenic backgrounds are beyond criticism, particularly the realistic burning of the first cabin.

**One on Max (Pathé, Oct. 17).**—No farce that Max Linder has ever appeared in so well illustrates his exclusive capabilities as this one, the reason being that it is impossible to imagine any other picture comedian who would not have made the farce silly. With Linder, however, it is a continuous laugh. He has been invited to call on his fiancée and, finding his shoes too tight, goes to a shoe store for another pair. Here he flirts with the proprietor's wife, and the husband gets even by nailing a pair of roller skates to the new shoes, lacing the shoes securely on Max's feet and then kicking Max into the street. The apparently genuine efforts of the comedian to keep erect on his way to his fiancée's house and after his arrival constitute the fun.

**Jinks Wants to Be an Acrobat (Pathé, Oct. 17).**—Somewhat of the same style, but not quite so funny, though more boisterous, is this farce, which tells of a chap who has become demented on the subject of acrobatics. Everywhere he goes, and he goes many places, he tries to turn handstands, and the results are disastrous to people, baskets, crockery and so on. He is an energetic and a fearless fellow and his earnestness brings many laughs.

**The Foreman (Selig, Oct. 17).**—This is a cowboy story of the West of the kind that is now conventional although it presents some novelty of incident. The hero, who is in love with the rancher's daughter, is falsely accused of stealing the rancher's money, escapes from the livery and is pursued through a variety of scenes, during which his clothing suffers severely and his feelings also if we may judge by the anguish he displays at each approach to the camera. In the course of his flight he comes upon a lady painting a landscape and she and her husband (or is it her brother?) aid the fugitive to elude the officers by what is termed in a caption a clever ruse. She paints a picture of a bullet hole and blood on the hero's back and he lies down as if dead while the officers come, give a perfunctory look and go away satisfied. The ruse could not have been so clever in real life because the pursuers would surely have been more particular in their examination. Having thus eluded capture, the accused man is lucky enough to apprehend the two men who had really found the money (it had not been stolen but lost) and the film ends with the usual vindication and handshake and the

**DRAMATIC MIRROR'S  
MOTION PICTURE MERIT LIST**

Oct. 26—COUPON—1910

Name ten motion picture subjects that you think should go in THE MIRROR'S Motion Picture Merit List, and mail, with this coupon, to DRAMATIC MIRROR Motion Picture Editor, 121 W 42d Street, New York City. Your votes will be recorded and counted in making up the MOTION PICTURE MERIT LIST, which will be published from time to time in THE MIRROR. No votes counted unless accompanied by this coupon, but as many lists of ten picture subjects may be sent in at one time as there are coupons to accompany them.

In making out lists, give titles of the pictures and names of makers if possible. Any pictures, old or new, licensed or independent, may be included.

CUT OUT THIS COUPON AND MAIL WITH LIST AS STATED ABOVE



parental blessing on the two lovers. The scenes do not indicate ranch surroundings but the acting is mostly good.

**Auld Robin Gray** (Vitaphone, Oct. 18).—The old Scotch ballad has been illustrated, verse by verse. It is not a particularly cheerful film, because the heroine dismisses her Jamie, who came back from the sea, and took up her duties to Auld Robin Gray, whom she had married meanwhile at her parents' behest. The best actor in the lot is the handsome young Jamie; he looks his part and carries conviction on that account, as well as by the straightforwardness of his action. The other actors were not particularly well suited to their parts; consequently the spectator could not always forget that they are merely acting. What they do has been intelligently supervised, apparently, but, of course, water won't run up hill, no matter how it is coaxed. It seems as if others besides Jamie might have injected more sincerity into the action. The old doctor looked his part, and the Scotch collier is always a welcome sight in the Virginian films.

**Tyranny of the Dark** (Kalem, Oct. 19).—This is a strong film in every respect. It tells a human story; a sad one, to be sure, but a noble one as well. It is well acted, even at the trying point, where the action might easily have merged into spectacular anguish. The general arrangement and the mounting are entirely sufficient. The whole film runs smoothly and logically, with stress where it belongs. Blinded by an explosion in her father's chemical laboratory, the heroine later discovered that her fiancé had transferred his affections to her younger sister. Consequently she bravely renounced his love, so he might marry as he wished. The pathetic part of the film is that the heroine suffers through no fault of her own. One especially good scene, so far as its realism is concerned, is that in which the younger sister is summoned home from her school. The hero's awakening to his new love is skillfully managed and capably acted. The whole story is sane, temperate and convincing. Such films cannot come too frequently.

**Around Peking** (Pathé, Oct. 19).—A variety of odd and interesting scenes in China are very entertainingly presented in these views. They include camel caravans, the Great Wall, a Chinese funeral, etc. The fine photography adds to the value of the film.

**Outwitted** (Pathé, Oct. 19).—This is another offering from the Pathé American forces. It is undisguised melodrama, telling of a plot to steal the payroll money from the new foreman of a stone quarry, which is frustrated by the daughter of the farmer at whose home the foreman had gone to board. The girl overhears the plot through the window of an old house in a manner more conspicuous than plausible, after which the foreman straps the money about her heaving bosom like a badge of identification, and she rides away on a bicycle while he follows on another wheel. They meet the crooks and in a spectacular contest defeat them. The money is saved and the girl is won for keeps by the foreman. Aside from the improbability and crudity of the story the acting is too theatrical on the part of the foreman, who constantly poses, grimaces and turns his face at unnatural moments so that the camera can get him full face. The "heavy" was made the best acted part in the film.

**Wink and Lash, No. 4** (Essanay, Oct. 19).—These short farces improve as they go along, partly due, as already pointed out, to the increasing interest that attaches to serial pictures. In this film the two tramps enter a house that has been closed for the summer, cook a meal from the provisions that have been very conveniently left behind, and make so much smoke in the operation that an alarm of fire is sent in by a passerby and the two tramps have the hose turned on them.

**Hiring a Gem** (Essanay, Oct. 19).—This photoplay, or may we coin a new word for the Essanay farces and call it a "photofarce" (surely the Essanay farces deserve a distinctive term), is one of the most laughable we have had from this company. It is a bit broad at times in the display of female underwear, with which the male comedian is clothed over his regular garments, and these incidents should have been toned down. In all other respects the laughs are wholesome and spontaneous. A married man finds so much fault with his breakfast that the cook quits and he agrees to hire another. Forgetting the mission, he brings home one of his male clerks made up as a female cook. In the kitchen, after a disastrous meal, he tries to induce the new cook to stay on the job by setting up the drinks and giving him a cigar, but wifey comes in at the moment, the situation is misconstrued, the cook's dress catches fire from the cigar, and there is a general hot time that the Essanay people know so well how to carry off.

**In the Shadow of Night** (Urban, Oct. 19).—The Little Lord Fauntleroy boy that figures as the hero in this film should have been spanked and put to bed to teach him not to steal from his parents, even though the object was for charity. He stole his father's money and gave it to a destitute family camping in the neighborhood, and the family got arrested for stealing the money, although it had been left with them while they slept. The charitable little thief owned up in time to save them from prison, but after that he was petted by his fond parents in a manner that was not promising for his future rectitude.

**Tunny Fishing in Italy** (Urban, Oct. 19).—The industry of catching and canning the tunny, a great sea fish of the Mediterranean, is graphically pictured in this film. It is exceedingly interesting.

**The Banker's Daughters** (Biograph, Oct. 20).—Melodrama is frankly offered in

this subject, but the acting is of the Biograph's usual high quality and the result is a strong picture story. The banker is lured away from his home by a false message and a burglar then gains entrance to the house inside of a trunk which is delivered and accepted in the banker's absence. One of the daughters sees in a looking glass the trunk lid open a bit and while she nervously endeavors to lure the burglar to believe that he has not been detected, she gets a note to her sister, who telephones for the police. This incident is reminiscent of *The Hand*, although the manner of working it out is different. The police arrive in time to capture all the burglars and then all ends happily as it should in good melodramas. The object of the first scene, which shows one of the burglars delivering a purposely misdirected package to the house, to get an advance look at the interior, is not as obvious as it might have been made.

**Two Boys in Blue** (Selig, Oct. 20).—There is dash and spirit to the movement of this picture of the former Indian frontier. The riding is excellent and the acting all through as good as the character of the picture warrants. We first see a Wild West Show closed by the sheriff and stranded, two of the cowboy artists going to the city, where they enlist in the regular army and are sent West to fight Indians. They become scouts and when the hostiles have their company penned in, they succeed in getting through to the army post bringing back reinforcements, for which they are given medals. There is a spirit of quiet comedy running through their work that adds immensely to the effectiveness of the picture, but the scene showing the Indian attack would have been more reasonable if there had been a larger force of the redskins.

**Archie's Archery** (Lubin, Oct. 20).—The actor who plays Archie in this farce was miscast. He has naturally a most lugubrious countenance, which might be effective in a comedy part where he should maintain an appearance of stern gravity, but in a part calling for laughs and frivolity he makes us sad. He comes upon a pair of friends who are practicing archery and proves himself an expert. Taking the bow and arrows, he starts out for further exploits, shooting at a variety of improvised targets, every time hitting some inoffensive individual in a vulnerable spot. This part of the farce was excellently managed—almost too well for the nerves of the spectators when in one scene the arrow hits an Irishman in the eye. In the end Archie escapes punishment by the injured ones, a poor tramp taking the beating.

**Hawkins' Hat** (Lubin, Oct. 20).—An old idea treated in a new way forms the basis of this very laughable farce, which is well presented by the Lubin players. Hawkins comes home drunk and in his room hides his money in his silk hat in order, as it later appears, to frustrate the amiable designs of his wife on his trousers pockets. But the ruse worked out badly for Hawkins, because the wife gave the battered hat to a tramp, who sold it at a second-hand store. However, Hawkins traced it up and bought the hat back. The dismay of the second-hand merchant when he saw the rolls of money extracted from the hat by the happy Hawkins is really the best bit in the film.

**His Life for His Queen** (Pathé, Oct. 21).—This film hardly justifies the elaborate preparations which the producers made. The story is absurd in the first place; it has neither probability nor possibility. Marie Antoinette was hardly likely to go to a masked ball at the Opera, and less likely to be arrested. No reason at all is given for her incarceration. The police captain's hesitancy in setting her at liberty when he knew her to be inexplicable, even granting that he loved her. His attempt with two allies to seize the Queen on her way to the guillotine was halderdash. The costumes, perhaps, lend themselves to coloring, which seems to be the chief claim of the film to distinction. Certainly the action is not surprisingly good, even if it is not bad. The scenery looks authentic, with the exception of the Queen's boudoir. As a whole, however, the film is like a very indifferent jewel in a very expensive setting.

**Trip from Montreal to Hong-Kong** (Edison, Oct. 21).—Although this purports to be a tourist picture, and although it does give one some idea of the scenery between Montreal and the Pacific, it tells a pleasant little discursive narrative of a honeymoon. The human part of this film is done so well that it rather overshadows the scenic effects. People are always more interesting than snow-clad peaks anyway, especially when they have just come from the matrimonial altar. Even the bridegroom, foolish as he appeared, attracted more attention than the grandeur of Banff. He had to be particularly idiotic to let his train leave him behind, while he was taking a picture of his wife as she stood on the rear platform. He also had the luck of a fool in finding a hand car that could catch up with his train. The intrusion of an old acquaintance into the party was a delightful bit of human nature, of which more might have been made. The acting is rather broader than necessary. The situations are humorous enough as a rule not to require so much speculation.

**Davy Jones' Domestic Troubles** (Vitaphone, Oct. 21).—After Davy Jones succeeded in capturing the lady under Captain Bragg's very nose, it is rather and to learn in this installment of his career that he repented of his prowess and ran away to sea. After Captain Bragg had tried matrimonial felicity with the deserted wife, Davy turned up again. As neither of the men cared to press his claim to her hand, they both shipped again for an indefinite period. The trouble with such a story is that it makes elaborate preparation for

## BROTHERS

Released Monday, October 31.

A story of the West rich in human interest and possessing the dramatic quality of the land beyond the Rockies. The elder brother assumes the younger's crime, but it is of no avail, and not until the younger is saved from fratricide does he realize his unworthiness and reform.

Released Thursday, November 3

## MIKE THE HOUSEMAID



In the comedy line it has been some weeks since we offered such a strong release. Mike gets a job as housemaid because the advertiser wanted some one able to look after the silver, and Mike could show strong abilities in that line. He and his pal were looking after the silver in the absence of the policeman dropped in to ask for a lunch and a chat. The pal was tied up in the shower bath and—what's the use of telling you now and spoiling the fun?

Send for Free Catalogue of our 1910 Marvel Projecting Machine

**LUBIN MANUFACTURING CO.**

926-928 Market St., Philadelphia, Pa.

CHICAGO: 22 Fifth Ave. LONDON: 45 Gower St., W. BERLIN: 35 Friedrich Str.

## EDISON PROJECTING KINETOSCOPES

The Screw-Driver Machine

### UNDERWRITERS' MODEL TYPE "B"

All you need is a good screw-driver and a full oil can to operate the

## Edison Machine

The cost for repairs reduced to a minimum.

### FROM AN EXHIBITOR

"We are using your machines in all our houses and are very well pleased with them." (Signed) LOHMANN & MOLLER, Hattiesburg, Miss."

**Edison Manufacturing Co.**

64 Lakeside Ave., Orange, N. J.  
90 Wabash Ave., Chicago, Ill.

## EUROPEAN FILM FIRM

Would like connection with an American firm for the purchase of films, new and used, from American manufacturers; eventually also the sale of used films of European manufacture, as well as handling the sale of films of our own production. Address **EUROPEAN FILMS, Dramatic Mirror.**

dressed in old clothes. However, the picture is quite pleasing.

**Mystery of Lonely Gulch** (Pathé, Oct. 22).—There is novelty and interest in this Western type of melodrama, and the acting is good, being as expressive as is needful for the style of the story, which is also consistently constructed. The importer who overpowers and drags the ranchman into a cave and then impersonates him for the purpose of selling the ranch is represented as an actor, which at least makes the thing logical. His accomplice, an actress who had married the old rancher, helps him in the plot, but the scheme is discovered by the sheriff, who hears the old rancher's cries in the cave, and the two plotters are caught before they can get away with the proceeds of the sale.

securing laughs. Such obvious toil takes the spontaneity out of the situations and makes them tiresome rather than comic. The one humorous character was the impossible cook; she was funny without trying to be. If Davy and his friend had not pressed the blade of humor so hard against the grindstone it would have had a keener edge. The film is not intended to arouse thought; on the contrary, if a spectator stops to consider the final disposition of the character, he will dissent most heartily from an endorsement of the narrative.

**Clothes Makes the Man** (Vitaphone, Oct. 22).—It is not a theory but a fact that it is attempted to prove in this film. A tramp is not likely to be able to get credit, borrow money, escort a pretty girl or even be pleasantly treated by the dog, whereas a well-dressed citizen should accomplish all these things. Therefore, the events shown in the picture turn out precisely as might have been expected, although they are introduced as the result of a bet between an optimist and a pessimist at a high-toned club. The pessimist is the one who undertakes the experiment, and his acting is excellent, as indeed is the acting of all the players. But the demonstration would have been more striking if the optimist had been the one to go the rounds



## Reviews of Independent Films

**The Lure of Gold** (Bison, Oct. 18).—There are moments in this film when the acting rises to artistic quality. The sentiment of the story easily permits it and the two leading players show considerable appreciation of their opportunities at important times. They are handicapped, however, in conveying complete realism by the backgrounds failing to indicate the desired locations. The two men are supposed to have been for many days in the Western desert without water, but the presence of trees and vegetable growth in nearly every scene gives the impression that water could not have been far off. They had discovered gold in the bed of a creek (the handful of nuggets were unbelievable) and had started back to civilization. Their supply of water gives out and they are about to perish when a party of prospectors appear and rescue them. One of the two rescued men is found insane by the side of their treasure which they had concealed under stones. Back in the settlements the insane man fails to recover his reason, leaving the other one to mourn his sad fate. The end of the story is not in the strong key struck in the preceding scenes. The miner who recovers, goes to the girl who had been loved by both and wins her hand and her father's consent after he has exhibited a handful of gold.

**Sleepy Jones** (Powers, Oct. 18).—Over acting in some of the scenes together with unconvincing settings weaken the effect of this picture story, which with different handling might have amounted to something. Sleepy Jones is an individual who goes through life half asleep but he wakes up at the critical moment when he discovers that the man who had married the girl they both loved was about to participate in a stage hold-up. Sleepy makes a prisoner of the recumbent husband and notifies the stage people so that the other outlaws are killed. Then he takes his old rival to see what he escaped and thereby effects one of those miraculous reforms that are known only to the pictures. The principal over acting came in when the husband came home drunk and abused his wife. The action here became more of a burlesque than anything else.

**The Devil** (Powers, Oct. 18).—There are some funny situations in this farce and the players succeed very well in getting the comedy over. A fellow comes home from a masquerade ball, drunk and dressed in his devil costume at the effect on those with whom he comes into contact, while of course overdrawn, is not without its logical cause. The cabman, the burglar, the policeman and the man and wife in the strange house are duly and humorously scared. The picture, barring some defects in management, is a laughing hit.

**Oh, What a Knight!** (Thanhouse, Oct. 18).—This idea has been used quite recently in an independent film, but not nearly so effectively as in the hands of the capable Thanhouse players. They give the farcical events an air of reality that goes far to strengthen the comical results. A romantic young girl who has been reading a novel dreams of the manner in which she would have been courted and won in the days of knights and ladies. She sees herself elope with her brave lover who saves her from two bad assailants—bad swordsmen too, by the way, but as it was only a dream let it pass. Then comes reality. She insists on her lover rigging himself up in knightly costume and carrying her off on a horse to be married. The absurdity of this business in modern times is not made as much of as might have been, but it brings plenty of laughter. The actress who played the part of the girl marred her work by turning too often to face the camera. She is very pretty and attractive but she should not permit it to appear that she is so well aware of her beauty.

**Mont Blanc** (Ambrosio, Oct. 10).—This reviewer does not remember ever having seen better or more thrilling views of the ascent of this famous mountain than are here presented. We see three mountain climbers making their perilous way up the treacherous slopes and cliffs. Many of the scenes have been well chosen for scenic beauty.

**Tweedledum's Sleeping Sickness** (Ambrosio, Oct. 10).—The sleeping sickness was a plain drunk but it was a powerful one and withstood many strenuous efforts to bring the sleeper to his senses. After a flood of water, the noise of a street band, the crash of a cannon, a swift trip through a stone wall and many other devices had been resorted to, the fellow's wife thought of her mother and the moment that good lady commenced to talk the sleeper awoke. Considering the style of the farce the acting is satisfactory.

**Topsy Turvy Ranch** (Nestor, Oct. 10).—This is a sad attempt at farce comedy, partly because the story lacks real humor and partly because the settings and details are so unconvincing. We have the inevitable cowboys wearing their "chaps" morning, noon and night, eating and sleeping, and in the midst of it all we have a nice new gas range in a ranch kitchen. Outdoor it is just as bad—never a cow in sight to warrant the cowboys, but on the contrary unmistakable Eastern civilization. All this might have been forgiven if there had been a little genuine wit in the story. One incident will illustrate. The cowboys are very hungry; the Chinese cook had spoiled the dinner with salt; the rancher's

# ESSANAY

## Photoplays

### NOTICE

Beginning November 1st, the Essanay Company's Wednesday release will be changed to Tuesday.

Release of Saturday, October 29

WESTERN DRAMA

### "A Silent Message"

(Length approx. 950 feet)

A tense, thrilling story of the West—made "the Essanay way." Superb photography.

GET THE POSTER

Release of Tuesday, November 1

### "A Fortunate Misfortune"

(Length approx. 1000 feet)

An Essanay comedy drama with an appeal to every heart. The first release made by the new Chicago Stock Company. Don't miss it.

ESSANAY FILM MFG. CO.

LONDON 435 N. Clark Street BERLIN  
5 Wardour St., W. CHICAGO, ILL. 35 Friederich Str.

# SELIG

SELIG FOUR COLOR POSTERS AT ALL EXCHANGES

Don't Forget "THE COUNTY FAIR"

## THE VAMPIRE

The sensation of the age—  
from the most talked-of  
poem ever written and  
suggested by

Sir Ed.  
Burne-Jones'  
Famous  
Painting

Length 1000 feet  
Code VAMPIRE

NOV.  
10

NOV.  
14  
SELIG

PRESENTS

FRED  
WALTON

The Emperor of  
Silent Comedy, in

## "MR. FOUR FLUSH"

A comedy in the good old SELIG way

Length about 990 feet

Code word FLUSH

"All the Birds and Beasts are There"

WEEKLY BULLETIN SENT POST FREE.  
LET US PUT YOUR NAME ON OUR MAILING LIST

# S

SELIG POLYSCOPE CO., INC.  
45-47-49-RANDOLPH ST. CHICAGO, U.S.A.

## ★ MELIES RELEASES ★

OCTOBER 27, 1910

### Under the Stars and Bars

A story of old Vicksburg. A war drama of a deep emotional nature with a mighty power of truth and interest.  
Approximate length, 970 feet.

NOVEMBER 3, 1910

### Birthday Cigars

A comedy of an explosive box of cigars that makes the audience explode with laughter.  
Approximate length, 970 feet.

### Generous Customers

A comedy of surpassing merit.

We have Posters, too. Write us for them if your Exchange does not supply you.

★ G. MELIES, 204 East 38th Street, New York City ★  
Western Representative, JOHN B. ROCK, 109 Randolph Street, Chicago, Ill.

## Kalem Films

### THE ROUGH RIDER'S ROMANCE

ISSUED WEDNESDAY, NOV. 2. Length, 990 Feet.  
In this romantic war drama we present another of Kalem's popular military stories. Splendid in Action and Conception.

### SILVER CLOUD'S SACRIFICE

Romantic Indian Drama Length, 967 Feet.  
ISSUED FRIDAY, NOV. 4.  
"Out of the ordinary" will be a mild expression to apply to this masterpiece of motion photography and artistic conception. Plenty of action to hold strong interest throughout the entire story.  
WATCH FOR A COMING BIG NOVELTY

KALEM COMPANY: 235-239 West 23d Street, New York City



# THE THANHOUSER 2-A-WEEK

Say "THANHOUSER" to the Exchange Man and You'll Get

The Picture with THAT Dog!

## Mistress and Maid

RELEASED TUESDAY, NOV. 1

App. length, 1,000 feet. No. 156.  
Code word, Maid.

## TEN NIGHTS IN A BAR-ROOM

RELEASED FRIDAY, NOV. 4

App. length, 1,000 feet. No. 157  
Code word, Ten.

Get the THANHOUSER NEWS, "The Exhibitor's Guide." It's sent FREE OF CHARGE to anyone who can show connection with the moving picture business. Drop a card to PRINTER, THANHOUSER NEWS, NEW ROCHELLE, N. Y.



### THANHOUSER COMPANY

NEW ROCHELLE, N. Y.

daughter had cooked a meal too tough to eat, and the boys had gone to town, cleaned out a restaurant and brought back a fine meal which they are about to devour when in comes the parson and they must needs put their food out of sight like guilty souls while the parson conducts a prayer meeting. Why didn't they merely hide their bottle of rum, and go on with their eating? No doubt the parson would have joined them. But in that event the tramps would not have secured the dinner and there would have been no further story. Some logic and consistency should be employed even in a farce.

**Stolen by Indians** (Champion, Oct. 19).—With clever handling there might have been a story worth while in this film. A white boy stolen by the Indians and twenty years later meeting his white relatives but hesitating to return to them until lured back to civilization by the love of a white maiden, would seem to offer possibilities for dramatic and romantic picture narration. But the strong points are all lost in this picture to make room for stage Indians to cavort in cultivated fields and cowboys to wear "chaps" in and out of season. At no time do we get a sense of the real cowboy West of the past, and the attack of the Indians on the wagon and the cowboy pursuit are the merest farces of whoop-la acting. The picture offers so many points for criticism of detail that this reviewer despairs of doing it justice in the space at hand.

**The Calumny** (Itala, Oct. 20).—This is a strongly acted and strongly told tale, intended to illustrate the evils of neighborhood gossip. The wife of a workingman binds up the head of a young man who has been thrown from a horse, and the operation is seen through the window by women neighbors, who assume that she is caressing the injured man. The husband is told of the alleged circumstance and banishes his wife, but later restores her in his affection and confounds her traducers when he has learned the truth from the injured youth. The acting is very natural all through, except where pantomime to the camera is indulged in.

**The Fur Coat** (Imp., Oct. 20).—There is just one good laugh in this farce and it takes a long time to reach it. It is where the tramp gets the fur coat the second time and takes it to the pawnshop. The other incidents of passing the coat along from one person to another are not funny because they are not intelligible. We are never able to place the different characters in their relations to each other, and we can discover no plausible reason why the pawn tickets and the coat should change hands so often. The acting is better in every respect than the story.

**The Tyrant** (Lux, Oct. 20).—The French picture actor except of the very best class, cannot resist pantomiming to the camera and this fault is conspicuous in this film of ancient Rome. The story is, however, good and the acting otherwise satisfactory although never great. A little slave boy is sold to a patrician and grows to manhood. He sees his master's overseer stealing jewels and tries to stop him but is sentenced to be flogged for his temerity. The master arriving at the moment stops the flogging, learns the truth and frees the youth, afterward buying the father of the freed slave from bondage.

**Gibson and These Boys** (Lux, Oct. 20).—The French order of extravagant farce is given a new turn in this film. A wag tells a crowd of bootblacks that he will give \$5 to the one who succeeds in blacking Gibson's boots. The boys rush to win the prize and a series of catastrophes follow, that are more or less funny according to the taste of the spectator.

**The Wrong Trail** (Bison, Oct. 21).—In the lapse of ages, perhaps, the Bison Company may always produce sane films, but the time is not yet. The Bison villains often do the most idiotic deeds in the most idiotic manner; such consistent abnormality is indeed a rare jewel. But one doesn't have to wear his jewelry in every waking hour. This time two Western girls occupy a palatial residence, apparently by themselves. Here one of them induced her wealthy uncle to make her his sole heir, and then she sent him out into the desert to die. He obligingly walked around until the other

girl rescued him and brought him home. The conscience-stricken villainess departed into the night. Now, what is there in such a yarn to interest spectators? The story isn't bad; it is simply foolish. And the details of the film are even more foolish. The appearance of the good sister to overhear the will, the alteration of the signs on the guide post, the desert—it is so palpably artificial that any one with common sense can only smile at the cheapness of its theatricality.

**Their Child** (Thanhouser, Oct. 21).—The work of the little girl who plays the leading role in this film is a constant wonder to spectators. She displays genuine ability for this form of dramatic art; spontaneous, expressive, strikingly versatile, she never loses that childish charm which appeals to every one. The rest of the cast is equally good. The mother deserves special mention because she looked as well as acted the part of the extravagant woman. The men, although they had less to do did it well. The weakest acting was in the role of the mother's friend, when he surrendered the woman to her child. A man of his calibre wouldn't have backed off so quickly. The children's party was delightful, and the little boy's business operations were amusing. The reunion of the chastened mother to her jealous husband was too conventional to hit very deep. In fact the acting is far better than the narrative. Something less laboriously sentimental would be much stronger.

**The Last of the Savelli** (Cines, Oct. 21).—There isn't much point to the narrative of this film, but it is staged in an artistic fashion. Excepting the interior scenes in the palace, the scenery is excellent. The view in the street is a notable bit of background. The plot is less interesting than some of the earlier Cines films. The only son of the Duke of Savelli refuses to marry the Marchesa del Vasto, because he has fallen in love with the lovely and lowly Arcina. Arcina's husband, objecting to this arrangement, decays the young nobleman to a rendezvous and murdered him. The acting is particularly good in these closing dramatic scenes, although Arcina was rather too agitated when her husband interrupted her tete-a-tete with Savelli. As a rule, however, the acting is strong and clear, without being exaggerated. The narrative, unfortunately, is not so strong as the acting.

**The Gray of Dawn** (Reliance, Oct. 22).—This is the first release of the new Reliance or Carlton Company and it had been looked forward to with unusual interest owing to the large number of motion picture favorites engaged for the stock company. The film is one that reflects great credit on the producers in every department of the work. The story is skillfully constructed, the directing careful and intelligent, the acting of the best class, the settings adequate and the photography creditable. Taken all in all, it is a splendid start for the Reliance trademark. A young man who is in love with a young blind girl becomes infatuated with a woman of the world, who finally falls in love with him. She picks up a letter dropped very naturally, and just as naturally picked up, by which she learns of the neglected blind girl, and when the critical moment of marriage arrives she kills herself. It is not quite clear why she should have fallen dead across the centre table; this position is a strain for the producers in every respect, but we are wisely spared a mawkish scene showing the infatuated lover reconciled to his first love, although we may hope, if we wish, that this event may take place.

### VITAGRAPH NOTES.

Maurice Costello, of the Vitagraph Stock, made a quick trip to his native city, Pittsburgh, Pa., to visit his mother, whom he had not seen for three years. His reception at his old homestead, he says, reminded him of moving pictures in which he has often portrayed the long absent son or the return of the prodigal.

Several new and pretty faces have recently appeared in Vitagraph subjects, and we are told the company now contains a real English baronet, who will exhibit his



# AMERICAN FILM

Unquestionably the Best Films on  
the Independent Market

We have shown our films to every Independent renter and exchange man in the United States and Canada.

Their opinion of our product is that it is equal, if not superior, to anything the Independent market affords.

All Independent exchanges will therefore purchase our first releases.

Release days—MONDAY and THURSDAY.

First release—Monday, November 14th.

## ROMANTIC REDSKINS

An Indian comedy-drama. Perfect photography.  
Perfect story. Perfect production.

Second release—Thursday, November 17th.

## THE LURE OF THE CITY

A drama of intense heart-interest. A film that will take your audience by storm. Perfect photography. Perfect story.

TWO HUNDRED DOLLARS IN CASH prizes to the Patrons of your show who view these films. Write the Contest Editor.

Get our first two releases—note what an experienced organization means in the manufacture of Moving Pictures.

American Film for the American People

MADE BY

### THE AMERICAN FILM MFG. CO.

Bank Floor—Ashland Block  
CHICAGO, ILLS.

P. S.—Our Films are sold through the Distributing and Sales Company.



expert skill in horseback riding and expert lariat throwing as practiced in Australia and the Wild West of America.

Fraulein Von Bottenheim recently returned from Paris and has been especially engaged to dance in one of the Vitagraph flower pictures, in which a sylph-like dandy performs a vaporous dance of exquisite delicacy.

#### INDEPENDENT FILM RELEASES.

Oct. 24, 1910.

(Imp.) Count of Montebello.....1000  
(Eclair) Saved By Her Dog.....485  
(Eclair) Absent-Minded Doctor.....515  
(Yankee) Solving the Bond Theft.....

Oct. 25, 1910.

(Bison) The Girl Cowboy.....  
(Powers) Plot that Failed.....  
(Thanhouser) Young Lord Stanley.....

Oct. 26, 1910.

(Ambrosio) First Italian Dreadnought.....  
(Atlas) Touching Mystery.....  
(Champion) (Not reported).....  
(Nestor) John Wright of Missouri.....970

Oct. 27, 1910.

(Italia) Lake of Garda.....  
(Imp.) Mendelssohn's Spring Song.....  
(Defender) Clause in the Will.....  
(Luz) Bewitched.....255  
(Luz) Where You Go I Go.....

Oct. 28, 1910.

(Bison) Red Girl's Friendship.....  
(Cines) Pretty Dairy Maid.....  
(Thanhouser) Fairies' Halloween.....1000  
(Solax) Sergeant's Daughter.....

Oct. 29, 1910.

(Q. Northern) Who Is She?.....  
(Columbia) In the Web.....  
(Italia) (Not reported).....  
(Powers) Adventure of a Millionaire.....  
(Capitol) (Not reported).....  
(Bellanca) Armorer's Daughter.....

Oct. 31, 1910.

(Eclair) Little Mother.....635  
(Eclair) Manufacture of Cheese in Neuchâtel.....  
(Imp.) Idol's Eye.....  
(Yankee) Italian Sherlock Holmes.....

Nov. 1, 1910.

(Bison) (Not reported).....  
(Powers) Mental Science.....  
(Powers) Sheriff and Mine Jones.....  
(Thanhouser) Mistress and Maid.....1000

Nov. 2, 1910.

(Ambrosio) (Not reported).....  
(Atlas) That Dog-Gone Dog.....  
(Champion) Caught by Cowboys.....  
(Nestor) (Not reported).....

#### ONE-ACT PLAYS FOR K. AND P. HOUSES.

Keith and Proctor appear to be introducing the production of one-act plays in their motion picture and vaudeville houses. This departure was first undertaken by Josephine Clement, manager of Keith's Bijou in Boston, where during the past year upward of thirty one-act plays, mostly original, have been produced for runs of a week or longer. One of these, a short opera, in a Japanese Tea House, is referred to elsewhere, together with an illustration of the scene. A similar policy is now to be started, so it is reported, in New York, commencing with the Harlem Opera House, 125th Street, where heretofore nothing but pictures, songs and slide lectures have hitherto been given. The first play announced is *Boleyn's Girl*, by George Soule Spencer, to be produced week commencing Oct. 31. This will be followed by *The Avenger*, *Dukes of Destiny*, *My Milliner's Bill*, *Box and Cox*, and *The Circus Rider*.

#### COLUMBIA AND 101 RANCH.

The Columbia Film Company has taken a company of players to Miller Brothers' ranch to produce motion pictures. The roster in addition to the ranch company is as follows: Constance Brinsley, Alice Lane, Estelle Gibson, Jeanne Ferrier, Paul Davis, Little Flora, George Edwards Hall, H. A. Anderson, Henley and Barton, D. A. Johnson, E. F. Barton, J. Fournier, E. H. Sullivan, Herbert Parson, Harry Hall, G. H. Reighner, and Hobart Bristowe.

#### KALEM PLAYERS HOME FROM EUROPE.

The Kalem Company recently sent a number of their stock players to Europe for the purpose of making scenes for certain films which the company have had in process of production. Ireland and Germany were visited, and dramatic scenes with genuine backgrounds were pictured. The trip was eminently successful and a more detailed account of the enterprising departure will appear in next week's Mirror.

#### NEW COMPANY INCORPORATED.

The Colonial Film Manufacturing Company, of Yonkers, N. Y., filed articles of incorporation with the Secretary of State, at Albany, Oct. 21. The enterprise is capitalized at \$100,000, and its objects are to manufacture and deal in moving picture machine films and supplies of various kinds. The incorporators are Benjamin H. Newell, Walter Crothers and J. Lee Enright, 80 Broadway, New York City.

#### DATES AHEAD.

Received too late for classification.

ACROSS THE GREAT DIVIDE (Geo. W. Lyon, mgr.): Leola, N. D., Nov. 1. Ruby 2. Willow City 3. Bottineau 4. Minot 5.

ALAN JIMMY VALENTINE (Liebler and Co., mgrs.): Johnston, Pa., 26. Conneville 27. Uniontown 28. McKeesport 29. Wheeling, W.

Va., 31-Nov. 2. New Castle, Pa., 3. Warren, O., 4.

ALLEN STOCK (Jack Allen, mgr.): Waukegan, Wis., 28-30. Green Bay 31-Nov. 5.

ANNIE LAURIE (Cambridge Amusement Co., mgr.): Haverhill, Mass., 28. Concord 27. Lowell 28. 29.

ARRIVAL OF KITTY (Doherty Collins, mgr.): Vandergrift, Pa., 28. Kittanning 27. Reynoldsville 28. Du Bois 29. Pottsville 31. Brookville Nov. 1. Ridgway 2. Johnsonburg 3. Conoverport 4. Emporium 5. Geneva 1.

COUNTY SHERIFF (O. E. Wee, mgr.): Mystic, Conn., 27. Wickford, R. I., 28. Woonsocket 29. Southbridge, Mass., 31. Warren Nov. 1. Monson 2. Bristol, Conn., 3. South Manchester 4. New Britain 5.

COW AND THE MOON (Charles A. Sallan, mgr.): La Grande, Ore., Nov. 1. Baker City 2. Weiser, Ida., 3. Boise 4. 5.

DODGE SANFORD (B. S. Ford, mgr.): Preston, Ida., 25. 26. Pocatello 30. Montpelier Nov. 1. Kemmerer, Wyo., 3. 4.

GILPIN (J. H. Gilpin, mgr.): Quincy, Ill., 24-25.

GIRL OF THE MOUNTAINS (O. E. Wee, mgr.): Delongville, N. Y., 27. Johnstown 28. Gloversville 29. Little Falls 31. Richmond Springs Nov. 1. Norwich 2. Delhi 3. Balmbridge 4. Towanda, Pa., 5.

GRAYCE HELEN (N. Appell, mgr.): Fitchburg, Mass., 31-Nov. 5.

HALL DON C.: Marshfield, Wis., 24-29. Birnamwood 31-Nov. 5.

HARTMAN FERRIS: Los Angeles, Cal., Oct. 15-Indefinite.

HOUSE OF A THOUSAND CANDLES (Sim Allen, mgr.): Frankfort, Ky., 31. Georgetown Nov. 1. Cynthiana 2. Paris 3. Mt. Sterling 4. Winchester 5.

MACAULEY WILLIAM (Jas. A. Fetz, mgr.): McCook, Neb., Nov. 2. Hastings 3. Fremont 5. Council Bluffs, Ia., 6.

MILLER BROS. 101 RANCH WILD WEST: Atlanta, Ga., 31. Nov. 1. Macon 2-3.

MILLEN HENRY (Klaw and Erlanger, mgrs.): Los Angeles, Cal., 31-Nov. 5.

MOON AND ALL: Red Wing, Minn., 24-29. Stillwater 31-Nov. 5.

NATIONAL STOCK (Murphy and Emerson, mgrs.): Thibodaux, La., 24-30. Houma 31-Nov. 5.

NORWOODS, HYPNOTISTS (M. H. Norwood, mgr.): Jacksonville, Ill., 24-29. Mt. Carmel 31-Nov. 5.

PAIGE AVIS (W. S. Bates, mgr.): Alliance, O., 26. Niles 27. Youngstown 28. 29. Akron 31. Mansfield Nov. 1.

PAYLOWA ANNA AND M. MIKAIL NORD: Indianapolis, Ind., 26. Cincinnati, O., 27. Richmond, Va., 28. Baltimore, Md., 29. Chicago, Ill., 30.

ROYAL SLAVE (J. M. Jacobs, mgr.): Weston, W. Va., Nov. 1. Clarksburg 3. Lumberton 4. Shiversville 5.

SCOTT O'NEIL (Messrs. Shubert, mgrs.): Erie, Pa., 28. Sharon 27. Youngstown, O., 29. Cleveland 31-Nov. 5.

SQUAW MAN (Western: H. E. Pierce, mgr.): Devils Lake, N. D., 26. Minot 27. Brandon, Man., 28. 29. Winnipeg 31. Fargo, N. D., Nov. 1.

#### LETTER LIST.

##### WOMEN.

Alter, Lottie, Irene Artman, Margurite Allen, Elia Anderson.

Brewster, Grace, Harriet B. Bravault, Annie Blanche, Beulah Buckley, Louise T. Bonciani, Viola Baneroff, Violet Barney, Jack Brower, Mrs. H. L. Bottom, Geraldine Bruce, Sadie Berry, Emily Beckford, Gertrude Bondhill, I. Bentley, Inez Buck, Gertrude Bowell.

Clawwood, Mattie, Louise Carter, Sadie Calhoun, Grace Clark, Ethel P. Cantor, Winifred Carter, Mrs. Frank Colgate, Eva Carey, Mrs. J. P. Clark.

Davenport, Alice, Decola Delaro, M. Drew, Leigh De Lacy, Ethel Dwyer, Jena Dwyer, Mrs. Joe W. Dillon, Sadie Drew.

Emery, Edw., Mrs. Dixie Emmette, Peggy Edwards, Gloria Engel, Isabel Erdle, Mabelle Elliott, Paula Edwards.

Kearney, Mack, Rhea Flann, Jane Kearney, Marie Ferguson, Agnes Fuller, Mabel Florence, Adelaide Pitts Allan, Linnet Fluke, Grace Fields, Clara Farm, Minnie Fielding.

Giffin, Helena, Monda Glendower, Mary E. Goodman, Inez Gifford, M. A. Gifford, Anna Gordon, Dorothy Gifford, Viola Gillette, Louise Gale.

Hewitt, H. J., Mrs. Lenore Halestead, Mona Harris, Dora Heritage, Lella Hill, Olivelette Haynes, Helene Hadley, Dorothy Hart.

Irving, Edna.

Jones, Elizabeth, Marie T. Johnson, Kavalow, Grace, Etta Kendall, Adelaide Knight.

Lasche, Elfreda, Grace Lockwood, Janet Leno, Mable Londale, Mrs. H. Laney, Anna Long, Mable Lorraine, Ruth Lathmore, Annie Lane, Louise M. Lathmore, Mary Lathmore.

Macey, Viola, Florence May, Norma Mitchell, Ruth Mayfield, Louise Marshall, Margaret Moreland, Nina Morris, Jean Marot, Grace Mills, Eleanor Montell, Elsie Minet, Florence E. Martin, Grace Morse, Frank McMunn.

Norling, Clara, Mae Nash.

Oris, Julia M., Isabel O'Madigan.

Perry, Charlotte, Edith Pach, Ruby Paige.

Rhea, Gay, Violet Ray, Clara Raymond, Adeline Reardon.

Smith, Emma, Beth Summerville, Alice Searies, E. Schedell, Frances Summerville, Emma Stuart, Marie Stonewell, Leslie Stokes, Rose Shown, Kathryn Shay, Fanny B. Stephens, Kate, Ellen, Hilda Thomas, Mrs. W. J. Townsend.

Underwood, Josephine.

Vane, Lilla, Von Zelter, Claire Vincent, Wally Vaughan, Hattie Vickery, Lily Van Dille, Wilson, Alice, Jack Wayne, Mamie S. Wolford, Alice C. Wood, Mrs. A. J. Wayne, Emily Wood, Winnie White, Anna Warrington, Elsie Wallace, Jessamine Woods.

Yonge, Jessica.

##### MEN.

Acker, Chas., Machyna Arbuckle, Jack A. Armstrong.

Beery, Noah C., Chas. Bartling, Hubert Budd, Frank W. Bailey, Bob Birch, Richard Buhler, H. E. Ball, Chas. Berner, Victor Bengott, Bob H. Broiler, Al Bolger, E. H. Blais, Fred Bird, Louis Breen, Leslie Bassett, Herbert Brennan, Clayton, Fred, J. F. Curran, Jas. Cornell, Robt. Cain, G. Connor, C. H. Carlton, Lewis J. Cody, Webb Clayton, Robt. Connors, A. Connors, Fred C. Courtenay, B. W. Coleman, Gillespie, Creators, Eugene Coker, C. B. Clark, C. C. Campbell.

Dillman, Hugh, Frank Dayton, Harry W. Davis, Chas. Drake, Sanford H. Dickinson, Harry Davenport, Robt. Dudley, Wm. Dellman, Geo. H. Doremus, Robt. F. Downing, Jess Dandy, W. C. De Witt, Frank Dale.

Staton, Elwyn, Jas. Edwards, Asack L. Evans, Bobby Edgar, Burton Emmett, W. E. Ely.

# MAHLER BROS.

SIXTH AVENUE AND 31st STREET, NEW YORK  
PROFESSIONAL UNDERWEAR HOUSE OF AMERICA

Lowest Cash Prices on DANCE SKIRTS and BLOOMERS  
Correct Styles, Correct Prices, Correct Fit

## SPECIAL SALE

A Fortunate Purchase of an Imperson's Stock of SILK PLATED TIGHTS at the low figure of \$2.50 Per Pair. Value, \$5.00. In all colors, such as Black, White, Pink, Blue and Flesh, in all sizes.



## MAKE-UP BOXES Special for this Sale 35c

Made from the very best tin, black enamel, having a tray with compartments for Cream Pains, P-worms, Lumps, Brush Wigs, etc. Has double-action lock with two keys. Cannot open through mail.

### OUR COLD CREAM

Expressly prepared for the Theatrical Profession, guaranteed to be absolutely pure and never become rancid in any climate. Put up in Pound Screw Top Tin Cans at 10c; Half Pounds at 5c.

### SAMPLES OF CREAM SENT FREE

All Mail Orders must be accompanied by Money Order. None sent C. O. D. Send for Catalogue.

### SPECIAL DISCOUNTS ON QUANTITY ORDERS.

### SHOE DEPARTMENT

New Prepared for Theatrical Orders Latest Mode made on our famous Short Vamp Lasts now ready.

Send for Catalogue.

MAHLER BROS., 6th Ave. and 31st St., New York  
(Half Block from New Penna. Terminal)

## ANY PERSON OR PERSONS HAVING CLAIMS

of any financial nature against me, or any corporation or company I was identified with in the past, will kindly put said claims in writing, with full details, and mail to me, care 1402 Broadway, New York City.

## ERNEST SHIPMAN

**Pauline Bradshaw**  
Golden Voice Contralto  
Permanent address DRAMATIC MIRROR.

## For Rent or For Sale, a Well-Equipped SCENIC STUDIO

90 x 50 feet, with Four Paint Frames, 50, 40, 30 and 24 feet; also Carpenter Shop and Scenic Store House. 971-973 Franklin Ave., Brooklyn. Address as above. E. J. BRITTAIN.

## HOWARD FAY

Specially engaged for TUBBY ANDERSON in BROWN OF HARVARD.  
Gayety Theatre, Hoboken, this week

ing effected is tremendous compared with the yearly cost of an orchestra. The music produced is of a more reduced character than that heard in the average hotel or theatre, and the quality of the tone of the orchestra instruments is reproduced to a remarkable degree. The instrument follows the analogy of an orchestra in every respect, as it is arranged in similar divisions—violin, strings, woodwind, brass, and percussion. This instrument contains the essential foundation tone; and very important from a musician's view of the proper balance of tone. Harp, chimes, bass and snare drums, cymbals, tambourines, triangles, castanets, and all trap effects are easily produced. The Hope-Jones Unit Orchestra in the Ocean Grove Auditorium has been highly commended by such well-known authorities as Nordica, Schumann-Heink, Homer, Bingham, the late Julian Edwards, and Homer Bartlett.

### Died

ABROGAST.—Fred Abrogast, at Salt Lake City, Utah, on Oct. 18, aged 69 years.

AIKEN.—Frank Eugene Aiken, in New York, Oct. 17, aged 78 years.

BARTLETT.—Josephine Bartlett (Mrs. Harold Perry), in Chicago, Oct. 14, aged 48 years.

BAYTON.—Robert Bayton (Patri), 35 years old, in Wilmington, N. C., Oct. 16.

DEVINE.—J. Benjamin Devine, on Oct. 15, at North Andover, Mass., aged 88.

EXNICIOS.—John Exnicios, at Biloxi, Miss., on Oct. 16, aged 66 years.

HALLE.—John T. Halle, in York, Pa., Oct. 16, aged 48 years.

HENDRIE.—Louise Morton, widow of Dr. W. Scott Hendrie, in New York City, Oct. 19, at the home of her daughter, Anita Hendrie Miles, KING.—Roy King, at Pontiac, Mich., last week, aged 80.

KONIAN.—Harry Konian, in Oakland, Cal., Oct. 9.

MAXWELL.—George H. Maxwell, in Oakbrook, Wis., on Oct. 19, aged 73.

MOODY.—William Vaughan Moody, in Colorado Springs, Colo., Oct. 17, aged 51 years.

RICH.—Edward A. Rich, 45 years of age, in Boston, in October.

SHIELDS.—Robert S. Shields, in Jersey City, N. J., Oct. 19, aged 30 years.

SILVERA.—Mrs. Maud R. Silvera, in Washington, on Oct. 20.

WEATHERSBY.—Ella Weathersby, in New York, aged 84 years.

In loving memory of my beloved mother,  
MARIE F. BINGHAM,  
who passed away Oct. 26, 1905.  
"She was tired of all, save loving."

## THE HOPE-JONES UNIT ORCHESTRA.

Among the wonders of this time is the one man orchestra, which threatens to revolutionize things musical. This instrument, the Hope-Jones Unit Orchestra, was tried out in the Auditorium at Ocean Grove, N. J., last Summer. The building seats 10,000, and for the concerts during the past nine years an orchestra of sixty musicians has been employed. It was decided to do without the services of the usual orchestra, and in its place was used the Hope-Jones Unit Orchestra. The artistic and financial success was immediately recognized by the public and the officers in charge. Concerts were given every day during the season of seven weeks, and the admission fee of 25 cents was charged. The average daily attendance was about 3,500 people, and the fame of these concerts, including "The Storm," has spread over the entire country. This instrument is played by one musician, either a pianist or an organist, and later the manufacturers announce it will be made to be operated by a roll, so that every instrument can be played either by hand or by rolls. Several large hotels have ordered these instruments to be installed. Theatre managers have expressed keen interest, as the sav-



# EVELYN WATSON

RE-ENGAGED---INGENUE FORBES STOCK CO.

Percy G. Williams' Gotham Theatre, Brooklyn, N. Y.

# LOUISE KENT

Address DRAMATIC MIRROR.

DAINTY

# ESTELLE ALLEN

Youngest Dramatic STAR on American Stage

Canton, O., 17-22

# SEDLEY BROWN

Producing the Greatest Domestic Play of the Age

"HE FELL IN LOVE WITH HIS WIFE"

Address Berkeley Theatre.

# H. PERCY MELDON

PRODUCING DIRECTOR

Phone, 541 Murray Hill

Permanent Address, Room 527, 1402 Broadway, N. Y.



# A. S. BYRON

THAT ROBUST COMEDIAN

Address 139 West 47th Street, New York.

# CLARA TURNER

"EVERYBODY'S FAVORITE"

Now Playing Hart's Theatre, Philadelphia, Indefinite.

Invites Offers from Reliable Managers for Permanent Stock.

Company Presenting Forty High Class Plays.

Carload of Scenery.

W. F. BARRY

Manager.

"A WORLD-WIDE CIRCULATION"

The Oldest and Most Influential Theatrical and Vaudeville Journal

# THE ERA

ESTABLISHED 1857

5 Tavistock Street, Strand, London, W. C.

2,500 ARTISTES ADVERTISE IN ITS COLUMNS WEEKLY

On Sale at Schultz's Newsstand, B'way & 37th St., and outside Knickerbocker Theatre Building.

Subscription Rates: 1 year, \$8.00; 6 months, \$4.00; 3 months, \$2.00. Professional Advertisements, 6d. per line. Inquiries and communications may be sent to "THE ERA," P. O. Box 492, New York City.

## The English Professional Journal

Circulation guaranteed to be larger than that of any English paper devoted to the Dramatic or Vaudeville Profession. Foreign subscription, 17s. 4d. per annum.

# THE STAGE

New York Agents: Paul Tausig, 104 East 14th Street, and Samuel French & Sons, 28-30 West 38th Street.

Artists visiting England are invited to send particulars of act and date of opening. THE STAGE Letter Box is open for the reception of their mail.

16 York Street, Covent Garden, London, W. C.

# LONDON "MUSIC HALL"

The Great English Vaudeville Paper

WEEKLY

Telephone, 1772 Madison Square.  
New York Office, 56 West 25th Street.

14 Leicester Street, W. C.

# GEORGE ALISON

LEADING MAN

Crescent Theatre, Brooklyn

# ANITA ARLISS

PRIMA DONNA

Address MIRROR.

# HAL BRIGGS

STAGE DIRECTOR AT LIBERTY

Address care Wildman Agency, Grand Opera House Chicago, Ill.

# EDWIN H. CURTIS

STAGE DIRECTOR

INVITES OFFERS FOR THE SEASON

# MRS. FISKE

UNDER HARRISON GREY FISKE'S DIRECTION

12 West Fortieth Street, New York

# VICTOR FOSTER

Playing "SACHA," THE KING in THE QUEEN OF THE MOULIN ROUGE.  
DIRECTION SAM E. RORCK, ASTOR THEATRE BUILDING.

# WILLIAM INGERSOLL

Address care MIRROR Office.

# ALBERT LANDO

DRAMATIC DIRECTOR

ENGAGED

Address MIRROR

# HENRY MILLER

Offices: Cambridge Building, Fifth Ave. (33d St.), New York City

# EDWIN MORDANT & GRACE ATWELL

LEADING ROLES—DISENGAGED

STOCK or PRODUCTION  
JOINT or SEPARATELY

Hotel Pierrepont

Broadway and 33d Street  
Telephone, Mad. Sq. 2283

# PRIESTLY MORRISON

Address DRAMATIC MIRROR

# WEDGWOOD NOWELL

Producing Stage Director or Leading Man

AT LIBERTY

Address Any Agent or Green Room Club.

# ESTHER RUJARO

LEADS

AT LIBERTY—STOCK or PRODUCTION

Address MIRROR.

# RACHEL MAY CLARK

Featured with Paycen Stock Co.

American Theatre, Toledo, O.

Management E. S. LAWRENCE